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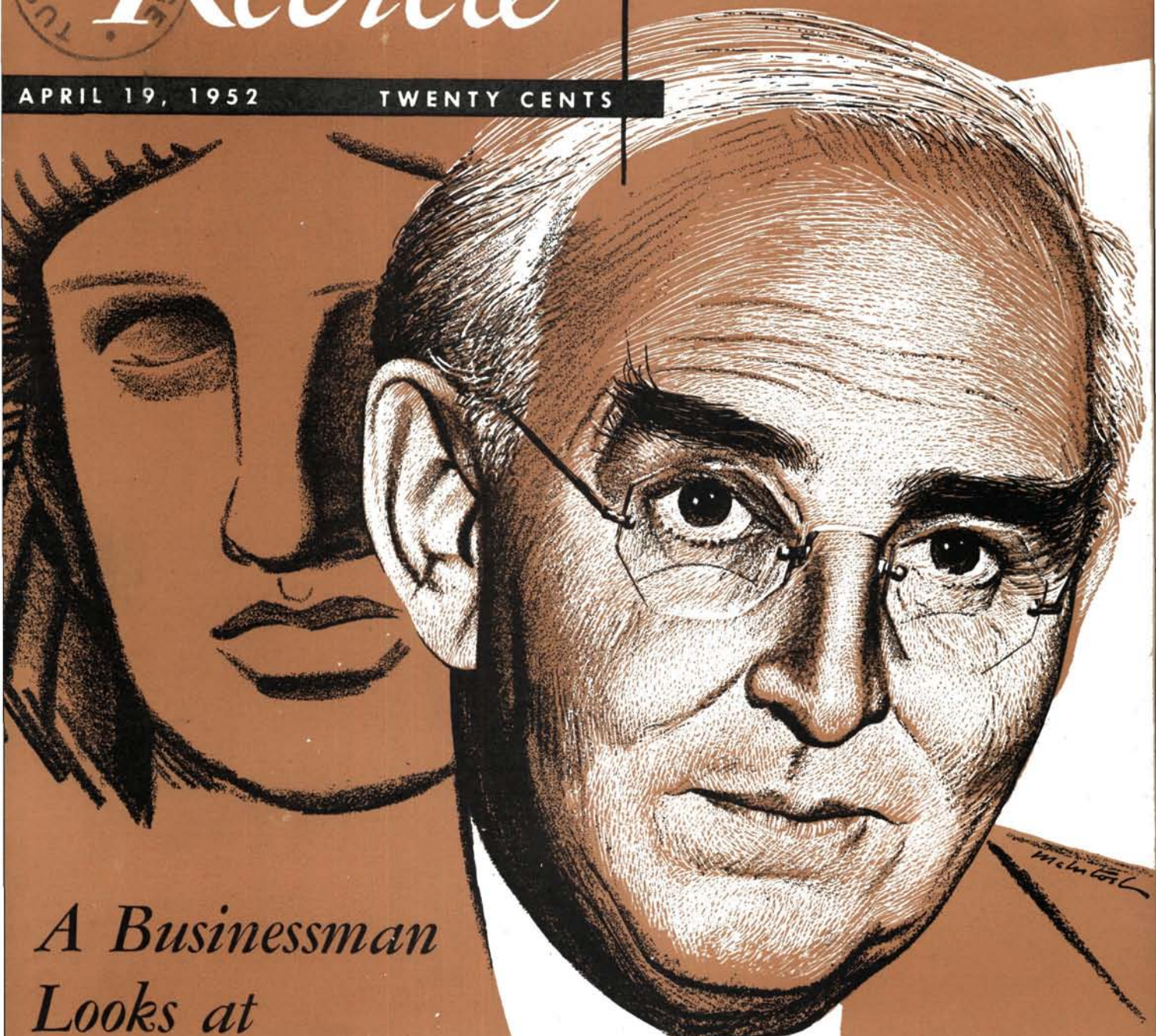

A Businessman Looks at Education

By FRANK ABRAMS

The late Senator Arthur H. Vandenburg, whose "Private Papers" is reviewed on page 24.

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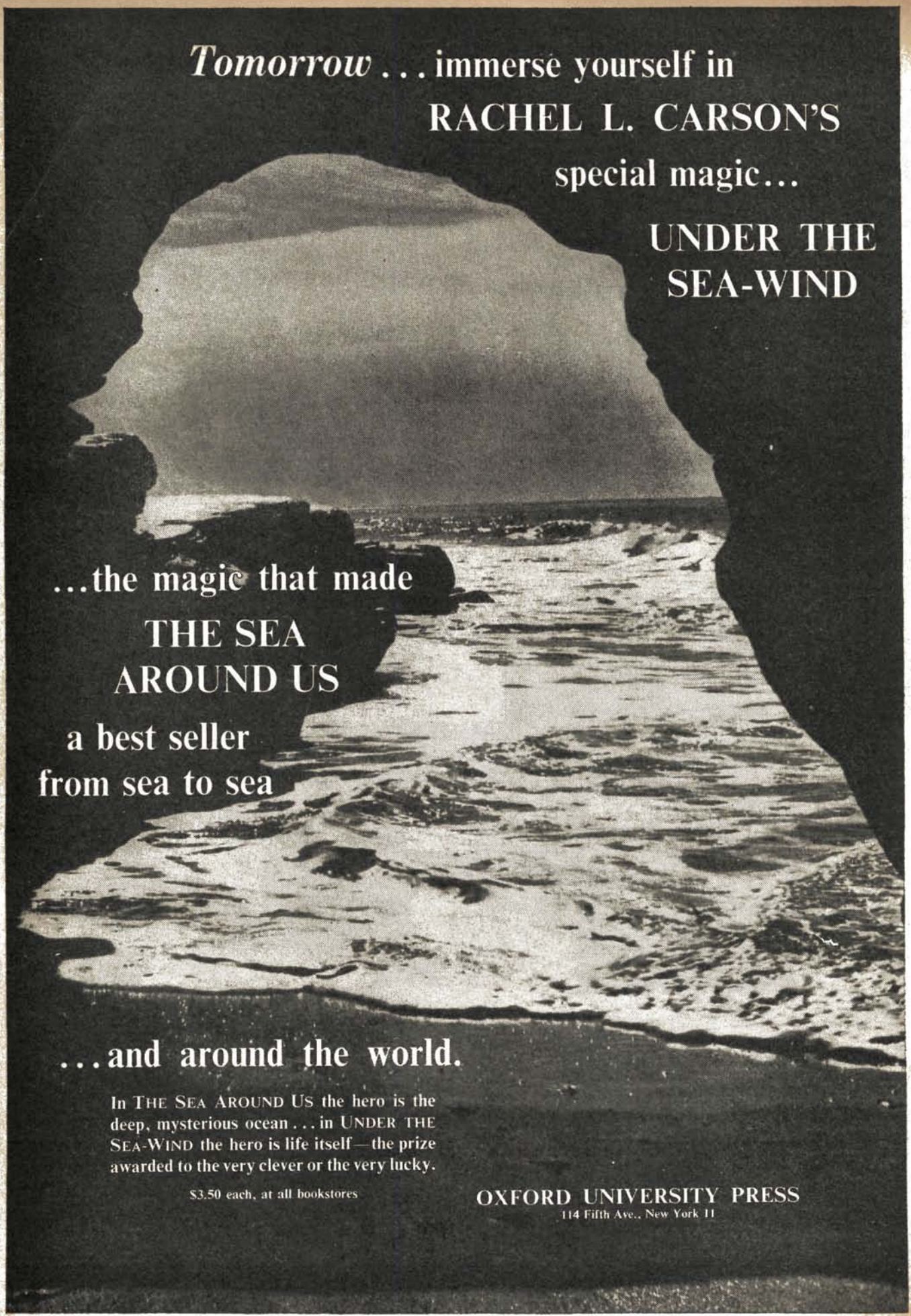
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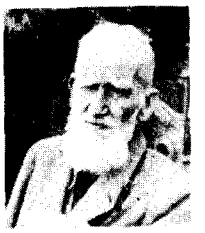

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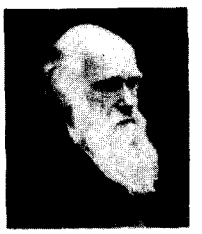

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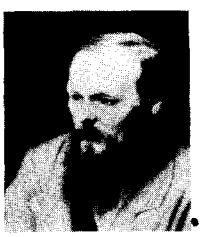

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Good News

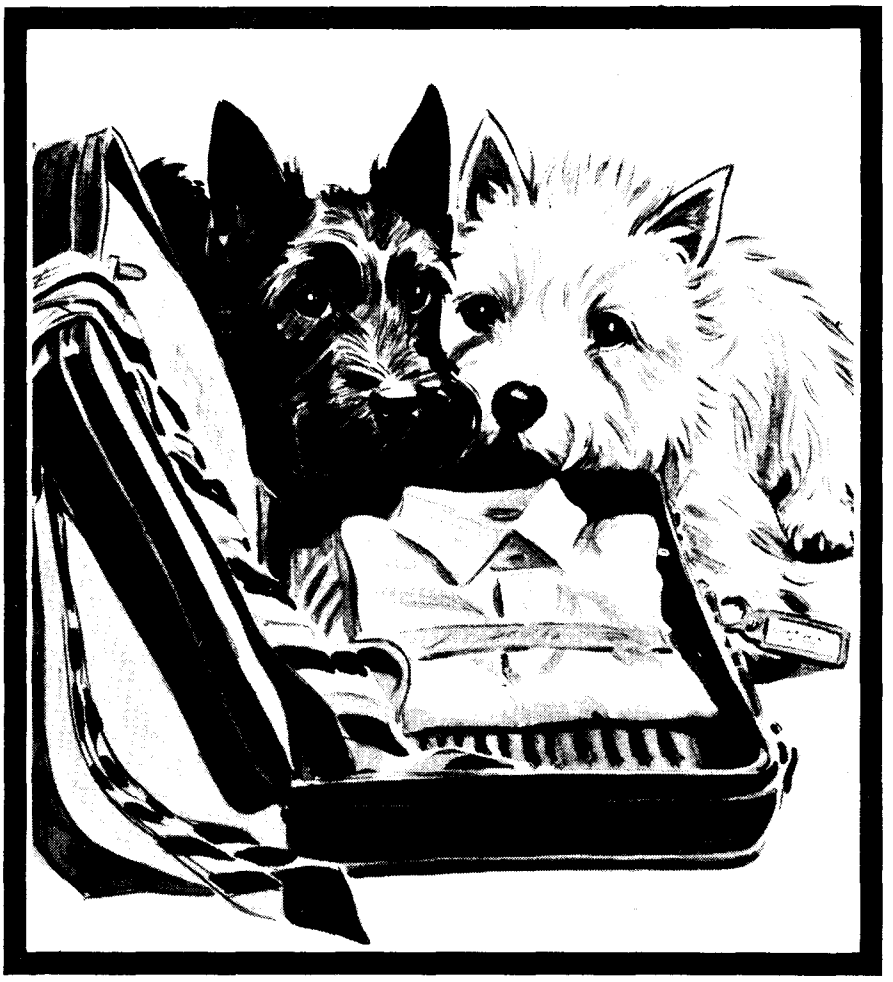
▸ When Freddie Wing moved his wife and two-year-old son into their new home in Sonoma, Calif., they were the only Orientals in an otherwise all-Caucasian neighborhood. Mr. and Mrs. Wing sent out 200 invitations to their housewarming. They barbecued a whole pig, roasted chicken with almonds, set up a cocktail bar in the new garage, and awaited developments. The developments came in the form of 200 acceptances to the 200 invitations. Mrs. H. H. "Hap" Arnold came; Mayor Warren Monroe came; the heads of both of Sonoma's banks came; the other residents of the Hillview Tract came, and so did most of Sonoma. They brought gifts for the Wings; flowers and plants for the garden, pictures and knickknacks for the new house. Editor Robert M. Lynch of the weekly *Sonoma Index-Tribune* said he saw no unusual news value in Wing's party and routinely printed the story on the society page.

The Wing's reception was in sharp contrast to that of another Chinese, Sing Sheng, who recently was voted out of his South San Francisco home by his neighbors. The Sheng family of four still is house hunting, but all the residents of Sonoma agreed that the house-warming of Freddie Wing was the social success of the spring season.

▸ The First Westchester National Bank of New Rochelle, N. Y., has announced that its 154 employees are "adopting" a six-year-old boy in Italy by consenting to small deductions from payrolls each week. The money will be sent to Italy, with contributions of clothing and other items to supplement it.

▸ Six years ago there were no national parks in Britain. Today four are in existence and two more will shortly be established. The choice of the first four—the Peak District, the Lake District, Snowdonia, and Dartmoor—was based on their particular natural beauty and their accessibility for open-air recreation.

▸ The Kansas Commission for UNESCO raised enough money in 1950 to send 44,000 books to children overseas. Encouraged by the success of the scheme, the commission raised its target to 85,000 for 1951. Despite the disastrous floods during the year, which turned peoples' attention from international rehabilitation to rehabilitation at home, the necessary money was raised, and 85,000 more books have now been shipped to India, Thailand, Honduras, Ceylon, and the Philippines.



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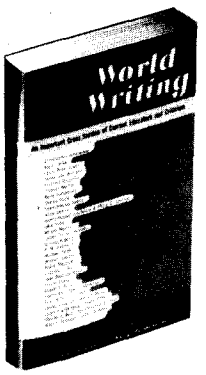

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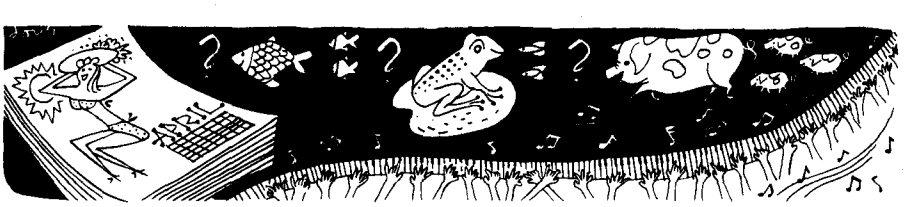
TRADE Winds

NOTES FROM A RIGHT-HAND DRAWER

YOU HAVE ALWAYS heard about veteran reporters who dream some day of writing a successful novel. Win Brooks, a newsman since he was sixteen, and today managing editor of the *Boston American,* has made the dream come true. His Cape Cod story, "The Shining Tides," will not only be published by Morrow on June 25, but is the July selection of the Literary Guild. . . . Bernard Berenson, probably the most celebrated art critic alive today, kept a diary while he was hiding from the Nazis in Italy during World War II. Simon & Schuster will publish it under the title of "Rumor and Reflection." Berenson, still active and alert at eighty-seven, is one of the leading characters in S. N. Behrman's book on Duveen....Harcourt, Brace couldn't possibly have chosen a more appropriate publication date for Robert Vogeler's "I Was Stalin's Prisoner" (as told to Leigh White). It makes its bow on May Day. . . . Captain George R. Dowell writes to sing the praises of the unique bookshop of William Zimmerman, 1149 Market Street, San Francisco. Mr. Zimmerman stocks not only the latest books, but a thriving sideline of imported sea foods and delicatessen. A bit of a critic, Mr. Z. keeps a certain new non-fiction best seller under the same glass with a particularly redolent limburger cheese. . . . Robert L. Perkins found a customer sound asleep in the Phillips-Pape Bookshop in Denver the other day. Awakened, the customer explained, "I was just drowsing around." . . . John Hagedorn, buyer for the book and magazine department at Stix, Baer, and Fuller in St. Louis, has just taken over the umbrella section as well. It's an unusual tie-up, but John explains: "Now I can keep our books absorbing and our customers dry at the same time." . . .

OUTSTANDING JOB: Phil Hamburger's profile of John Marquand in *The New Yorker.* . . . Deserving of support: *A. D. Magazine,* a literary quarterly that offers sanctuary to promising but unheralded writers of distinction. The editors, Thomas Francis Ritt and Dorothy Tooker, at 109 Greenwich Avenue, New York 14, need help to keep afloat. A half dollar will bring you a sample issue. . . . Report from Buffalo by Clyde Brion Davis: Going to register before casting his first ballot, Richard Walsh, Jr., now editor of the John Day Company, took along his summa cum laude Harvard diploma (written in Latin, of course) to prove his eligibility. The examiner rejected it angrily, announcing: "This thing is in some foreign language and don't prove you can read and write English. You got to come back and take a test!" . . . Report from Willow Grove, Pa., by Mykia Taylor: "A quiet young lady called Snookie, at betting was quite a smart cookie. Before every race, she went home to her place, and curled up with a very good bookie." . . . A daily columnist was accused in print of being a name-dropper. He appealed plaintively to a colleague, "I don't think I'm really a name dropper, do you? I asked Harry and Margaret in Washington yesterday and *they* didn't think so!" . . . Joseph Wood Krutch, distinguished critic and author of "The Desert Year," performed a delicate Caesarian operation on one of his prized guppies recently. Mother and children are doing famously. Joe is looking for bigger fields to conquer. . . .

IF YOU'RE ANY KIND OF PUZZLE addict, the Hart Publishing Company's new compilation "Grab a Pencil" is just what you're looking for to divert you on a train or plane journey, or help polish off a day in bed combatting a virus attack. Of the widely assorted and novel brain-twisters included, I found most intriguing a section called "The Literary Zoo." Example: What is the male of: (1) Cow; (2) Hen; (3) Goose; (4) Doe; (5) Duck; (6) Sow? What is the female of: (7) Tiger; (8) Ram; (9) Stallion; (10) Stag; (11) Fox? What is the name of the young of: (12) Bear; (13) Sheep; (14) Duck; (15) Frog; (16) Swan; (17) Chicken; (18) Hen; (19) Horse; (20) Mare; (21)



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A TEXTBOOK occupies a unique position in the world of letters. Its readers may not begin with a basic interest in its subject, but the influence of a well-written text can often create a life-long interest. On the other hand, many students have been known completely to lose interest in a subject because the assigned text was unpleasing to the eye and written in a dry, pedantic manner.

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Swine; (22) Deer; (23) Elephant; (24) Cat; (25) Oyster; (26) Seal; (27) Goose; (28) Bull; (29) Cow; (30) Cod; (31) Lion? What is the name for groups of: (32) Sheep; (33) Cattle; (34) Grouse; (35) Lions; (36) Wolves; (37) Pheasants; (38) Snipe; (39) Fish; (40) Ants; (41) Quail; (42) Partridge; (43) Geese; (44) Bears; (45) Bees; (46) Whales; (47) Roes; (48) Elephants; (49) Peacocks? The answers will be found near the end of this column. . . .

TED GEISEL, WHO HAS written a dozen best-selling stories for the kiddies under his pseudonym of "Dr. Seuss," has just endured the experience of coordinating 150 six-year-olds for his new motion-picture creation, "The 5,000 Fingers of Dr. T." The six-year-olds played simultaneously on a gigantic piano with a double tier keyboard curving in a gigantic S across two adjoining sound stages at the Columbia studio. When the scene had been shot the kiddies all broke for the Coca-Cola dispenser at the same time. Dr. Seuss, who was standing in the way, hasn't been seen since. . . . Speaking of children in the film world, wait till you see how Danny Kaye handles them in a forthcoming Sam Goldwyn-Moss Hart-Charles Vidor epic, "Hans Christian Andersen." Danny's performance, a startling departure from anything he's done heretofore, will be a revelation. And I came away from the studio humming snatches of three Frank Loesser songs that are headed straight for the Hit Parade. . . .

TWO OTHER SURE-FIRE hits that I saw in the making were M-G-M's "One Piece Bathing Suit" (Esther Williams playing the role of Annette Kellerman) and Fox's "The Snows of Kilimanjaro" (Gregory Peck in Hemingway's most anthologized story). . . . When Humphrey Bogart bagged the Academy Award for his remarkable performance as the gin-soaked but instinctively gallant engineer, Charlie Allnut, in "The African Queen" (an achievement that delighted practically everybody in Hollywood), it marked a fitting climax to his ten-year quest to persuade somebody besides himself to recognize the screen possibilities of the C. S. Forester yarn. John Houston finally agreed Bogart was right—and a fine picture was the result, although the new ending provided seems painfully contrived. Mr. Forester had trouble with the ending of "The African Queen' before. The first American publisher blithely left off the last two chapters, thinking to make the story more effective—and saleable—thereby. Forester restored them for the Modern Library edition. . . . Bill Goetz's parting

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present to me was a certain calendar that proves that the artists who draw the covers for quarter paper-backs are still in their infancy. If the lady who posed for it ever writes her memoirs she might call them "The Monroe Doctrine."

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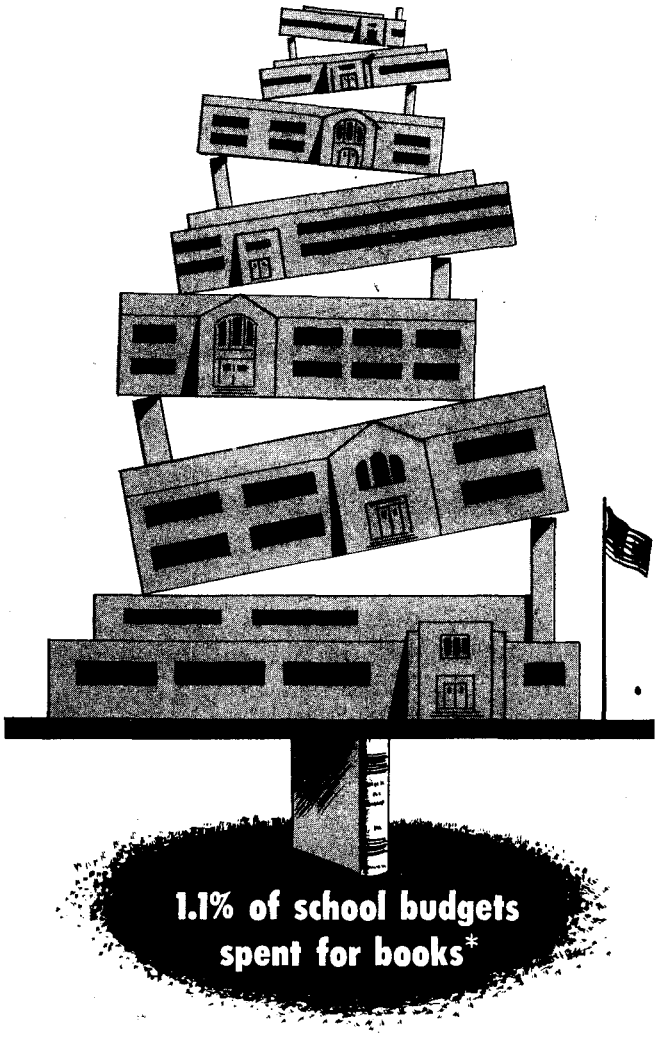

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Yet today, throughout America, there aren't enough school books to go around and many of those in use are out-of-date. Many people have an exaggerated notion as to the amount of money new books are costing our schools. *The actual national average is only 1.1% of the school budget dollar spent for textbooks.*

This shortage can be dangerous — to each individual and to our country as a whole. If our American ideals are going to survive, it is essential that we have a better-educated citizenry. We must all take steps in the vital work of providing the necessary tools to improve and expand our American system of free education.

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The Saturday Review

APRIL 19, 1952

A Businessman Looks at Education

FRANK ABRAMS

Frank Abrams

EDITOR'S NOTE: *Last autumn* The Saturday Review *published a symposium on "The Public School Crisis"* (SR *Sept.* 8, 1951). *As that discussion made clear, one of the chief points of contention in the controversy was the character of the textbooks being used in the schools. This week* SR *turns the spotlight on the textbook. On the next and succeeding pages a publisher, two authors, a school superintendent, a parent, and two outspoken critics of present-day textbooks tell what they believe textbooks should contribute to American life. A representative checklist of textbooks published during the past year is printed on page 66. On this page Frank Abrams, one of the nation's leading businessmen, writes about the citizen's stake in our public schools, colleges, and universities.*

A FEW years ago few people would have asked a businessman for his views on education. If they had, the chances are they would have discovered that the businessman did not have many views to give.

The change that has occurred recently to my own awareness and interest in educational problems I know has occurred to a good many others in business. It is my impression that the same has happened to many people who normally would be inclined to leave education to the educators. The school bell seems to be ringing for all of us.

More and more people are beginning to see that an interest in education is one of the chief responsibilities of citizenship. It is important that this awakening interest take a constructive form, for in that way it can be a valuable asset, greatly helping educators to maintain or improve our educational standards.

This awakening has been none too soon if we are to meet what has been termed a crisis in American education. The crisis usually referred to is the increasingly difficult financial problem of the schools. But there is another crisis, I believe. Society may be at a point where it must once again ask itself searching questions as to what our schools are for. Through inquiry and discussion we must reach the understandings necessary to preserve the essential educational freedoms.

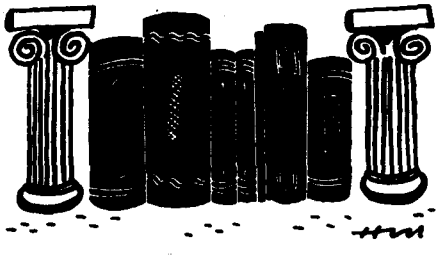
It is understandable that the present-day conflict of ideologies, threatening both national and individual security, should generate fears and even hysteria. In the light of such circumstances, it is understandable also that people whose motives and sincerity are beyond question should be concerned over any possibility of the schools being made a high-priority target for subversion. The result has been an extreme sensitivity, leading at times to strong attacks upon the educational system and educators.

An effort to appraise the consequences of these attacks seems to me of less long-run importance than an attempt to examine some of the underlying causes which have contributed to them.

One cause, I suggest, is that there is no widely-held consensus regarding the functions our schools should perform. Is it to produce a generation which will think about everything just as we think, which will preserve the status quo intact in every detail? Even if this were what we wanted, I doubt very much whether we could ever achieve it. Human beings, particularly young ones, are fortunately just too ornery in the long run for anything of the kind. But, whether possible or not, I am sure we don't want our schools even to try.

IS NOT the function of our school better described as being, primarily, not to teach young men and women *what* to think, but *how* to think? Granted that this is an oversimplification, it is the view to which I subscribe.

It may seem at first a contradiction, but I also subscribe to the view that our schools should encourage our youth to carry on the American Tradi-



Frank Abrams is chairman of the board of the Standard Oil Company (New Jersey), chairman of the board of the Fund for the Advancement of Education of the Ford Foundation, and a trustee of his alma mater, Syracuse University.

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tion. In saying this I do so with an implied definition of that Tradition.

The essence of the American Tradition, it seems to me, is a belief in the individual, in the capacity of the free man to shape his destiny by his own efforts. It says in effect that we believe in man because we believe in God, and that, given the opportunity, men can be trusted to try to live up to the divinity that is in them. This is basic to our political democracy. It is also basic to the intellectual atmosphere in which our scientific, cultural, and business life has flourished.

I am not sure but that some of the suspicions which are directed at our schools spring from a weakening of this spirit and attitude in a society which science and technology have created. If this is so it is all the more reason why education must firmly remain essentially individualistic.

The great progress that has been made in the physical sciences has tended to weaken the self-reliance of people. The work of the individual becomes more and more specialized, more dependent on things far removed from him. As individuals and as groups of individuals we incline to lean more upon others—including the Government—rather than rely upon our personal resources.

Of course, the nature of modern living makes such interdependence inevitable in some degree. Yet when individuals put too much reliance for their personal welfare on groups with whom they are associated, or upon governments, they must guard against a loss of their individual freedom and the strength that goes with it. Such "other-reliance" tends to bring about conformity. A certain amount of conformity is a necessary cement in any society. Get too much of it and it hardens around the feet of people who want to move and experiment; it stops progress in its tracks.

A second cause for the dangers that now confront our educational system, in my opinion, is the intellectual gap that still exists between our schools and the facts of economic life—the way we work, earn our livings, produce, and exchange goods. Businessmen are no less, and are possibly more, to blame for this than anyone else. By and large, we have failed to interpret the significant changes that have taken place in the philosophy and conduct of business during the past twenty years. What *Fortune* has called the Permanent American Revolution is far more than a business magazine's apologia for its advertisers. One phase of this constant adaptation has been the emergence of the modern corporation as an instrument

(*Continued on page* 71)

—*The Bettmann Archive.*

An early textbook—"McGuffey's First Eclectic Reader"—shows the fate of an idler.

The Textbook Problem

FRED M. HECHINGER

BOOKS, and particularly textbooks, are sometimes described as weapons. Through history there are examples which confirm that assertion, and this writer ran across a contemporary instance: in the Thirties a respected German public school educator in Berlin, courageously critical of Nazi book burning and other repressive outrages, was summarily dismissed and, for the remainder of Hitler's rule, lost himself in the faceless underground. When the war ended, he found himself in the Russian zone, returned to public education, and proceeded on the assumption that freedom had been regained. But as a democrat he quickly ran up against the new Soviet tyranny. One morning secret police raided his office, "found" an outlawed Nazi textbook, and ordered the educator's dismissal and arrest. Fortunately, he escaped to tell the story.

Perhaps this is an unduly pragmatic example of the textbook as a weapon. But these are grim times, and small initial abuses often grow into fatal disease. The persecution of ideas almost always leads to the persecution of men. Even if it did not, persecuted ideas are the seeds of decay and mediocrity. Not a single instance in history shows *limited* book burning to be possible.

In its historical panorama, America appears wise and fortunate, and the public's freedom to read today is still unimpaired. But in recent years a serious problem has cropped up. In many communities people, individually and in groups, have questioned the public schools' choice of textbooks. This, in itself, is not alarming. In fact, in an era which frequently seems to overlook the value of books, any interest by the so-called lay public (a distasteful term!) in the printed word might be a hint of renaissance. The trouble came when too much of the interest turned out to be negative, ended up with violent demands for the outlawing of certain texts, censorship of others and, in the worst instances, led to attacks on the intentions loyalties, and reputations of authors and educators. Many

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Fred M. Hechinger is the education editor of the New York Herald Tribune. *He is the author of the introductions to the sections of the symposium on textbooks.*

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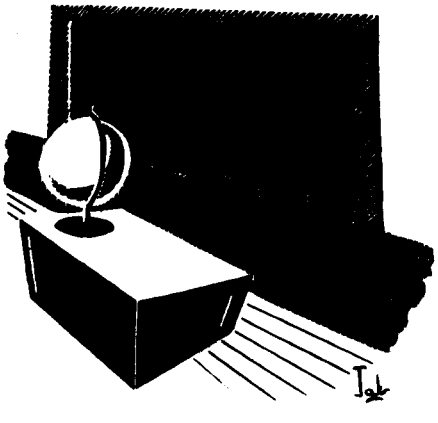
of these disputes are still smoldering, and in some communities one of their educationally most unfortunate consequences has been a slow-down in the over-all ordering of textbooks: teachers become less enthusiastic in their recommendations and requests. From the publishers' point of view, these unpredictable new criteria in the "judgment" of books make planning more and more difficult, and in the long run this might well lead to the breakdown of that important assembly line. (Make no mistake about it, in a mass-education system the assembly line providing the facilities and materials is vital.)

THE charge most frequently made, usually to spearhead a broader attack on the textbooks of a particular school system, is that certain text advocate a change in the existing social order. On examination it frequently turns out that the charge of *advocacy* of change results from a *recording* of a change that has already taken place. The accusers often believe that the school should block changes and assure the *status quo*. Thus, when a textbook talks of the fact that the past twenty years have seen an enormous growth of the Government's activities (participation or interference, depending on the point of view), the critics charge that the book is actually *advocating* such activities. Many critics demand that such "changes in the existing social order" be either ignored or actively opposed. The result in either case would hardly be "neutrality" or objectivity: it would either turn out to be omission of fact (which is an invitation to ignorance) or distortion of fact (which, at best, is indoctrination).

In Pasadena, last year, the school administration volunteered to put on public display the books which were being used either in the libraries or in the classrooms. The local self-styled investigating group came up with a long list of criticisms. Among these was an objection to the use of Louis Untermeyer's "Modern American Poe-

(*Continued on page 62*)



1. A Textbook Publisher

By RICHARD M. PEARSON

The American Textbook Publishers Institute has set down one extremely powerful, because apparently honest and humble, observation: "Textbooks are not perfect. There isn't a book on the market that hasn't been criticized in one way or another, by teachers, reviewers, school officials, or laymen. In fact, it is sound, sincere criticism of textbooks that is our best hope of making better textbooks."

But to criticize sincerely and helpfully, the critic ought to know something about the manufacture, the creation, the purpose, and the limitations of the product he takes to task. He ought to be able to deal with substance rather than with shadows.

Richard M. Pearson, who puts the textbook and its creation into clear perspective, provides this essential knowledge. Mr. Pearson, who was educated at Dartmouth College and Columbia University, is vice president and head of the educational department of the Macmillan Company, in New York City.

THE textbook publisher has been called some funny names in recent months and in the process has been flattered beyond his just deserts. Neither seeking nor shedding the glamour of his more colorful colleagues in the spectacular branches of publishing, the textbooker has moseyed along, minding his own business as a proper businessman should. Only recently has he encountered full-face the notion that the educational fate of the nation rests in his hands. He is conscious enough of his civic responsibilities, but likewise sensible enough to accept his limitations. He knows that, try as he may, he can neither save nor ruin our schools.

What the textbook publisher does, in the first place, is to give his customer more for the dollar—in pounds and paper and pages and pictures—than any other book publisher anywhere. And he is not doing this wholly out of the goodness of his heart. Probably nowhere in this land of competitive enterprise is there any competition keener than that carried on among the fifty or more textbook publishers who are serving the needs of elementary schools and high schools. These tigers fight tooth and nail to divide less than a hundred million dollars' worth of business a year. The annual dogfood consumption is greater in dollars and cents. A really big corporation invoices in one working day a larger dollar total than the whole textbook industry enters on its ledgers during a full fiscal year. Haphazard guesses made by lay people estimate that 21.2 per cent of the cost of education, on the average, reaches the pockets of the book publishers. But that this is an amazing misconception was uncovered by an inquiring bookman who made a persistent study of the question, knowing full well that little more than a penny of the wizened and shrunken educational dollar is really spent for textbooks.

All the same, the boys who make the books put up an endless scrap for the meager funds that are available. The competition that enlivens the textbook trade sees to it that any school system—local, county, or state—can choose to its taste in any field of instruction from a steadily increasing and ever-changing collection of materials. As soon as a new educational trend makes itself felt and establishes its reliability, textbooks come on the market to follow the new lead and spread its gospel. Salesmen who make their way into every school district in the country remain, as they were in colonial days, in a very real sense peddlers of ideas and pilgrims of professional progress. Promotion men and research workers in the home offices of publishing houses bury their noses in courses of study and new curricula. Editors comb the educational periodicals and monographs on the hunt for new and better ways of helping to get the teaching job done; and their success as editors depends wholly upon their knack of finding the right answers and committing them to the printed page. Only by giving the schools what they demand and need can a textbook publisher earn his modest living.

LET'S examine the process by which a series of schoolbooks ordinarily comes into being. What chain of developments eventuates in the "Jones and Smith Arithmetics" or the "Brown and White Geographies," bright with their four-color illustrations and proud in their presentation of a modern program? The very names of their publishers may be new to the layman curious enough to inspect their covers or title pages. Yet half a million dollars may have been spent getting them

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ready before the presses even started to roll. What is the story, then, on Messrs. Jones and Smith, our imaginary arithmetic authors?

Jones is most likely a college professor. He knows arithmetic, he knows teaching, he knows children. Whichever he knows less well than the others is counterbalanced by Smith, who will probably turn out to be in public-school work, watching what happens in the classrooms from one day to the next. Between them they make a perfect team for textbook writing. Perhaps, being friends, they have figured this out for themselves, approached a publisher of their choice, and made their own deal. Or perhaps the job has sought the men: the publishers' scouts have tracked them down, brought them together, and signed them to a contract.

Whichever way it works the signing of the papers merely sets the wheels in motion. Years follow of patient planning, consulting together, checking courses of study, research findings, salesmen's suggestions, and editorial inspirations until the writing and rewriting finally produce a new program aimed at the better teaching of arithmetic. This educational package probably contains hard-bound texts for each grade from second through eighth, workbooks to go with them, carefully plotted manuals or guides and labor-saving answer books for the teacher. And don't let anybody tell you that the whole business is wasted effort. Tests commonly show that youngsters learn the fundamentals of arithmetic better than they did thirty years ago —learn them quicker and hold onto them longer. No further justification seems needed for the steady stream of new textbooks. Their authors are hard-working, God-fearing people, seeking the truth and recording it as they find it. They cannot always settle second-hand for their next-door neighbor's version of what is and what isn't; rather, they have to take a clear-eyed view of the record. In the process they make occasional honest mistakes—even, in some cases, come to look like fools, as history itself betrays them. But even then they can take a certain wry satisfaction from the goodly company of other well-meaning folk among whom they find themselves.

As for the publisher, whether he is trying chiefly to lick his fellow-publishers in the race for more sales and more profits or whether he is primarily dedicating himself to the major interests of education is of no special consequence. In the last analysis, in any case, the outcome is the same, for the publisher's goals and those of the educational profession are identical.

When the American Textbook Pub-

(*Continued on page* 70)

2. *A Critic*

BY VERNE P. KAUB

Some observers believe the public schools are seriously threatened by subversion through textbooks which allegedly misrepresent American ideas and history. Individuals, groups, and organizations have, in many places across the country, criticized school administrators for the selection of certain books. One of these organizations is the National Council for American Education, located in New York City and guided by Allen A. Zoll, the executive director. (The Council is not to be confused with either the National Education Association, a nationwide professional organization of teachers and school administrators with an affiliated membership of 850,000 and an active membership of 465,000, or the American Council on Education, representing 979 institutions of higher learning and 146 regional and national organizations engaged in educational work). Among the NCAE's activities is the review of textbooks, and Verne P. Kaub, a vice-president, is in charge of the reviewing.

Mr. Kaub, formerly on the public relations staff of the Wisconsin Power & Light Company, helped organize the American Council of Christian Laymen shortly after his retirement in 1949. He is now president of the Council, which aims at combatting an alleged trend toward Socialism and Communism among part of the Protestant clergy. In 1946 Mr. Kaub wrote "Collectivism Challenges Christianity," published by Light and Life Press.

AMERICA'S social-economic system is highly individualistic; it is called free enterprise, or capitalism. Capitalism flourished in America under protection of a government republican in form and basically individualistic. Operation of free enterprise in this governmental environment often is called the American Way of Life.

Some patrons of educational institutions assume that students are taught about this American Way of Life in a manner likely to convince that it is the best way, the only way acceptable to citizens of this free nation. Such teaching would meet "Webster's New Collegiate Dictionary" definition of education—"discipline of mind or character through study or instruction"—and would go far toward insuring preservation of our Republic. Bigwigs of the educational world protest indignantly at suggestions for such technique, declaring it would be indoctrination. Cafeteria-style education is described in the Yale Alumni Report, released February 17, 1952, presumably to whitewash the charges made by William F. Buckley, Jr., in "God and Man at Yale" (Regnery, 1951): "In the ideal university all sides of any issue are presented as impartially and as forcefully as possible. . . . The student is entitled to a fair presentation of all phases of any problem, so as to be able freely to make up his own mind."

William F. Buckley, Jr.: [The authors] "are slavish disciples of the late Lord Keynes."

Even this wishy-washy approach is impossible if teachers follow present-day textbooks, for in them the American Way of Life is not presented fairly or "impartially and forcefully." The "educators" who decry indoctrination of American youth with American ideology present that ideology unfairly; the result is indoctrination with collectivist ideas.

In his book Mr. Buckley analyzes the four economic textbooks used at Yale, and documents his charge that all the authors "are slavish disciples of the late Lord Keynes . . . and do not so much as acknowledge existence of economists *who warn against them alike in consideration of national prosperity, individual freedom, and public morality.*" (Italics are Mr. Buckley's.)

Professor A. H. Hobbs of the University of Pennsylvania made a wider survey of college texts, reporting findings in "The Claims of Sociology, a Critique of Textbooks" (Stackpole Co., 1951). He wrote: "Emphasis in sociology texts is markedly critical of private competitive enterprise and of capitalistic economy. Forty-eight of a

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total of sixty-three definite statements about competitive enterprise (in as many texts) emphasized defects of this aspect of our economic system. . . . As a sidelight . . . all of the texts [ten] which make statements about advertising are critical of this aspect of the economic system."

No general survey of graded and high-school texts is available, but in examining several scores of such texts I found not one which I could recommend either as having been written from the viewpoint of a firm believer in the American system, or which fairly presented that system in comparison with the European collectivisms.

Space limitation makes it impossible to name, let alone document, all the fallacies and foibles, perversions and subversions which are typical of currently used texts, but a few examples can be given. David Saville Muzzey, professor emeritus of history, Columbia University, is the author of "A History of Our Country" (Ginn, 1950). A fair sample of the perverted economics teaching of Dr. Muzzey, and others, is his declaration, when describing post-Civil War conditions: "A vast amount of capital had been created by the Government during the war by its issue of over two billion dollars worth of bonds." Government issue of new bonds creates no capital, but merely reduces value of outstanding bonds and currency. "Russia is one of the most progressive countries on earth," John Hodgdon Bradley, Harvard graduate with doctoral degree from the University of Chicago, wrote in "World Geography" (Ginn, 1945). In "Using the Wealth of the World" (Heath, 1943) Robert I. Adriance wrote that "Communism is a movement by and for the masses." Truth is Karl Marx and all his principal devotees to this day have been members of the intelligentsia, and Communism's goal is subjugation of the masses. This same book recommends the Building America Series as "excellent for school use." This series was launched in 1935 as a Federal Writers' Project sponsored by WPA, Lincoln School of Columbia's Teachers' College, and The Society for Curriculum Study, which while still sponsoring the series became a department of National Education Association. Eight units of "Building America" were published annually for five years: such ugly pictures of American life and such glowing pictures of life in the USSR were presented that many thousands of Americans were revolted. The National Society of Sons of the American Revolution described the series in "A Bill of Grievances," which was effec-

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3. *An Author*

By W. A. McCLENAGHAN

Probably no textbook has been singled out critically more often than "Magruder's American Government." At the same time few, if any, other textbooks in that special field of study are more widely used. In the course of this symposium representatives of two organizations which have voiced their objections to "American Government" state their case. In this discussion an important point is repeatedly made (on both sides of the argument), and we should like to ask the reader to keep that point in mind: textbooks undergo periodic and rather frequent changes, from edition to edition. This is so because textbook authors cannot be expected to be prophets of the future, as well as recorders of past history and experience. Unpredictable events in the future often render incomplete and even false certain interpretations of earlier years.

"Magruder's American Government" is published by Allyn & Bacon, Inc., of Boston, and its original author was Frank A. Magruder, professor of political science at Oregon State College, Corwallis, Ore., for thirty-two years. Since Professor Magruder's death three years ago, the book has been edited and revised regularly by W. A. McClenaghan, also of Oregon State College.

"MAGRUDER'S American Government," now in its thirty-fifth edition, has been for years the most widely used high-school text in its field. A late-1951 survey of 3,000 high schools across the nation bears this out. Of the 2,317 schools offering a course in American government "MAG" is the adopted text in 1,707. Its nearest competitor is used in 196 of the schools.

"Italy and Germany were dictatorships but not the Soviet Union." Aside from its grammatical clumsiness that statement is utterly false, of course. But suppose that you were to find that statement in the basic civics text used in your local high school—in all likelihood you would be in the forefront of those demanding that the text be dropped, if for no other reason than its lack of objectivity and informativeness.

Of course, the statement does not appear in "Magruder's American Government," nor does "MAG" in any way attempt to infer the point. But, according to a widely circulated "review" (by one Edna Lonigan in *The Educational Reviewer*, Vol. 1, No. 1, July 15, 1949), the above statement is a *direct quote* from the text! In spite of the fact that the statement is a complete and unmitigated fabrication and the fact that the review contains several other misquotes and quotes-out-of-context, it was given even wider circulation when Fulton Lewis, Jr., devoted one of his network broadcasts to the reading of substantial portions of the review.

From this scurrilous review and its unfortunate radio repetition, scattered attacks have occurred across the country—in Houston, Indianapolis, New Haven, Atlanta, Chicago, Portland, Oregon, and elsewhere. These attacks have not been carried out on a nation-wide or concerted basis. Rather, there has been a local outbreak here and another attack there.

In nearly every one of these instances well-meaning and thoroughly patriotic individuals have been duped by *The Educational Reviewer* and its editor, Lucille Cardin Crain (with an able assist from Allen Zoll of the self-styled National Council for American Education). Mrs. Crain (who, among other things, is opposed to what she calls "our compulsory state-operated educational systems") has been dealt with at length elsewhere. The reader is referred especially to the recent article "The Public School Crisis" in *The Saturday Review*, September 8, 1951.

The Educational Reviewer, published under the aegis of the Conference of American Small Business Organizations, was recently described as "an

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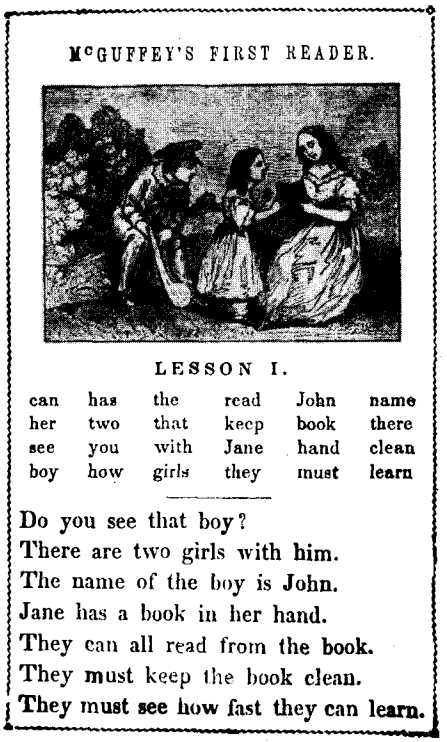
ingenious contribution to the encyclopedia of pressure tactics" by the House of Representative's Select Committee on Lobbying Activities. After noting the *Reviewer*'s avowed purpose to examine textbooks for "concealed theories of collectivism," the Committee adds: "We all agree, of course, that our textbooks should be American, that they should not be the vehicle for the propagation of obnoxious doctrines. Yet the review of textbooks by self-appointed experts, especially when undertaken under the aegis of an organization [CASBO] having a distinct legislative ax to grind, smacks too much of the book-burning orgies of Nuremburg to be accepted by thoughtful Americans without foreboding and alarm. It suggests, too, that the reviewers profoundly distrust the integrity, good faith, and plain common sense of the school boards and teachers of the country."

In its review of "MAG" *The Reviewer* printed the following as the text's definition of democracy: "That form of government in which the sovereign power is in the hands of the people collectively." Note the period and the emphasis thereby placed on the word "collectively." Now note what the text actually says: "That form of government in which the sovereign power is in the hands of the people collectively, *and is expressed by them either directly or indirectly through elected representatives.*" (I have added the italics here.) Any difference?

Incidentally, *The Reviewer*'s own definition of democracy (from its October 15, 1949, issue and *not* out of context or otherwise emasculated) is somewhat instructive: "Democracy is government by demagogues leading to the tyranny of the majority over the minority."

In the various communities where the attacks have occurred, when *The Reviewer*, Mrs. Crain, Zoll, *et al.* have been unmasked and the interested parties have had an opportunity to compare the criticisms with the text itself, "MAG" has carried the day. In Houston, where the first attack occurred, a textbook committee, composed of seven teachers appointed by the city school board, unanimously recommended that the book be retained for use in the Houston schools. The committee scored the lifting of materials out of context and found the book "a staunch exponent of the principles that have made America great." Shortly thereafter the State Textbook Committee adopted the book for another five years and it is currently used in 80 per cent of the Texas schools.

"MAG" has been used in the New Haven high schools since 1923. Last January the Board of Education there


McGUFFEY'S FIRST READER.

LESSON I.

can	has	the	read	John	name
her	two	that	keep	book	there
see	you	with	Jane	hand	clean
boy	how	girls	they	must	learn

Do you see that boy?
There are two girls with him.
The name of the boy is John.
Jane has a book in her hand.
They can all read from the book.
They must keep the book clean.
They must see how fast they can learn.

—*The Bettmann Archive.*

"Lesson Number One" (1836).

asked a reviewing committee of twenty teachers to examine the 1945, 1946, 1950, and 1951 editions. The committee found, in its chapter-by-chapter review, "that 'Magruder's American Government' is essentially an unbiased, impartial, fair presentation of facts . . . a satisfactory textbook and its use should be continued in the New Haven High Schools." On March 10 the entire Board accepted the report.

THE general pattern was repeated in Council Bluffs Iowa, where an exhaustive thirteen-page comparison of the Lonigan review and the actual text was made by a committee of five teachers. They unanimously repudiated the review and recommended the retention of the book. The Trumbull County (Ohio) Board of Education retained the book after its committee had returned a favorable report in which "MAG" was described as "the standard by which all others are judged." In Indiana the State Board recently retained the book after a careful investigation.

The most recent attack came via a North American News Alliance wire story by Lester B. Hunt, of the *Indianapolis Star*. The story describes the 1952 edition as doing "a complete flipflop" from its previous position on Communism, Socialism, and democracy. It is Hunt's contention that "liberal editing of the text indicates that objections to previous editions of the volume were justified." In other words, damned if you do and damned if you don't. As for the "liberal editing," the 1952 edition was "edited" to no greater extent than were previous editions. What seems to bother Mr. Hunt is the fact that the text's discussion of Communism, Socialism, and democracy has been rewritten and considerably expanded.

Why this rewriting and expansion? The book's primary purpose is educational. If *any* portion of the book is not clearly phrased or is subject to misinterpretation then that material must be recast in more understandable language. If it is not recast the book is failing of its purpose. And, especially, a subject such as Communism demands periodically a fresh treatment. The book has been revised each year since the 1917 edition. The reasons for this annual revision should be obvious. By its very nature the subject of American government does not lend itself to static or stereotyped treatment. While its basic principles and fundamental character persist, changes occur daily, let alone yearly.

A comparison of previous editions with the current one will show, I believe, that Hunt's claim (that the "liberal editing" justifies the previous attacks) is baseless. Both the publishers and I welcome honest criticisms sincerely offered. Neither Hunt's story nor the Lonigan review would seem to fall into this category. We receive many such criticisms offered by high-school teachers and students and just plain interested people who seem as genuinely interested as we in making the book as accurate, up-to-date, and useable as possible.

If "MAG" or any other book is to be tried before the bar of the public by such prosecutors as *The Reviewer*, Lewis, and Hunt, it would seem that common courtesy and intellectual honesty, let alone due process, would indicate that the "trial" be conducted fairly. Let the book stand or fall on its merits. If it were "Communistic" or "Socialistic" or "subversive" an accurate and unbiased examination would so reveal it. Misquotes and falsehoods would not be necessary.

A textbook, or any other material intended for the classroom, that either openly or insidiously advocates Communistic or Socialistic doctrine has no place whatever in the American public-school classroom. By the same token, neither do teachers who advocate or promote either. Especially is this true of the Communist, for he fails the most essential test—his mind is closed and he can no longer be objective.

If, however, in attempting to combat these doctrines we don't even teach *about* them, if we come to the point where we subordinate intellectual honesty to a rule of thumb, we shall only be defeating ourselves.

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4. A Parent

By BARBARA SARGENT TURPIN

Many public school administrators believe that if parents would take a greater interest, through parent-teacher organizations, in what their schools are doing most of the misunderstanding that has arisen about textbooks and the curriculum by which their children are taught would disappear.

One couple which has taken such an interest and found its "horizon greatly broadened" as a result is Mr. and Mrs. W. B. Turpin of Hollywood, Fla. The Turpins are the parents of three children, two of them of school age. Alice, age six, "is still in the flush of first-grade enthusiasm—she loves her teacher and her new reader." Mary Anne, sixteen, is a junior at South Broward High School and plans—as her mother puts it—"to be an elementary teacher if she can arrange to get through college with a campus job and a shoestring."

South Broward High School has an enrollment of about 1,200 and a teaching staff of forty-seven. Mrs. Turpin feels that the survey her parents' group is completing "may be more indicative of the general feeling throughout the United States than may first appear. Practically every state in the nation is represented in our community. The native Floridan is more rare than the person who has come here from another area."

THE tall boy faced the principal defiantly, lashing out angrily: "I don't see what good it will do me to learn about a lot of people that died a thousand years ago. If I have to take ancient history to graduate—well, then I just won't graduate."

He meant it. He walked out of the school building and never came back. He wasn't a bad boy. He wasn't even a dull boy. He was just the victim of a school system that was still trying to adapt the child to the system rather than make an effort to adapt the system to the child.

That happened a long time ago. (As a matter of fact, I married the boy twenty-three years ago). He grew up to become president of the high-school parent-teacher association in our Florida home town and later a school trustee because he feels so deeply the tragedy of his own experence. He and I have been fortunate in being able to work with other parents and a school administration that has welcomed a discussion of educational problems. It has widened our horizons and given us the feeling that we are of some service to our community.

In the course of our work I have learned what it was that drove the boy from school. Today few schools require a study of ancient history for graduation. It is seldom offered as a separate course. Students do learn about the progress of civilization through the ages, but in such a way that they can relate it to the world in which they are living.

The trend is toward teaching *children* rather than teaching textbooks. It is futile to offer "horse-and-buggy" methods to boys and girls who are living in an atomic age. Today's children are quite realistic. They have to be. Children today are interested in the world about them and are not willing to spend endless hours learning columns of dates or lists of names unless they can relate such textbook facts to today's pattern of living.

Evidence that parents believe in the more modern approach to education has been uncovered in a survey recently completed at South Broward High School in Hollywood, Fla. A conscientious administration wanted to know if the high school was filling the educational needs of the community. Two years of work have gone into the preparation, distribution, and tabulation of a questionnaire which has been answered by over one thousand parents, teachers, and students.

When all the results of that survey are tabulated, it will make interesting reading for parents and teachers alike. Already a fact significant to this discussion has come to light. In the first part of the questionnaire entitled "General Objectives," the parent, teacher, or student is asked to number in order of importance the items which he believes should be stressed through school. Listed are thirteen objectives: character building, citizenship, democracy, discipline, getting along with others, good work habits, health and safety, how to make a decision, how to study, responsibility, textbook facts, developing leadership, and clear thinking.

Examination of the questionnaires reveals that only six out of 386 parents consider "textbook facts" of first importance. Many did not bother to rate it at all! Only thirty-five gave it a position in the top five. Eighty-six placed it twelfth. One hundred and nineteen placed it thirteenth. Obviously the parents of this community do not consider the mere acquisition of "textbook facts" as a general objective of education.

It is interesting to note that the number of teachers who give "textbook facts" a twelfth or thirteenth place is in almost direct ratio to that of the parents.

Final tabulation of the full questionnaire has not been made, but "textbook facts" is an undisputed thirteenth as a general objective; while holding places high in the list of importance are "character building," "getting along with others," "responsibility," "citizenship," and "how to think clearly."

It would be easy to misinterpret such findings. A group of parents called together to discuss it were asked what they meant when they placed "textbook facts" so low on the list. One mother said, "I meant that the accumulation of facts should be a means to an end, rather than an end in itself."

IN spite of the evidence to the contrary, there will be those who will cry that parents want more emphasis placed on the three R's. When a school system finds itself under such pressure it is probable that parents in the area have not been given sufficient opportunity to see what really is being taught in the classroom. My own observation is that when parents

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5. Another Critic

By KENNETH W. COLEGROVE

Among a number of groups and organizations which have pledged themselves to the review and supervision of textbooks, with the aim of preventing subversion and misrepresentation of American ideas, is the Conference of American Small Business Organizations through its Committee on Education, in New York. It publishes The Educational Reviewer, *a quarterly, edited by Mrs. Lucille Cardin Crain. Many of the communities where textbooks used in local schools were criticized found that the critics relied heavily on the* Reviewer's *analysis of books, as did Fulton Lewis, Jr., radio commentator, in his broadcasts.*

Asked to suggest an expert who might represent The Educational Reviewer's *point of view on this broad symposium, Mrs. Crain named Kenneth Colegrove, professor of political science at Northwestern University, in Evanston, Ill. Professor Colegrove, who was educated at Iowa State Teachers College, the State University of Iowa, Harvard and Columbia Universities, is author of many books, including "American Citizens and Their Government" (1921), "Militarism in Japan" (1936), and "The American Senate and World Peace" (1944).*

—*Burck in the* Chicago Sun-Times.
"Cat and Canary."

WE ARE not told whether Mark Hopkins, sitting on a simple bench in a log cabin with a student of Williams College, held a textbook in his hand. Presumably not; but today the relationship of teacher and pupil almost invariably includes a textbook. It is an indispensable part of the apparatus of mass education.

In the case of the immature or inexperienced teacher, the textbook and the accompanying teacher's guide determine the content and method of instruction. This is particularly true of textbooks in the social sciences, in history, economics, government, and sociology. In the case of the mature and experienced teacher, the textbook may reinforce the viewpoint expressed by the teacher or else serve to illustrate a different conclusion whenever the teacher disagrees with the tendency followed by the textbook.

The public schools have always been a vehicle of indoctrination, and probably always will be used in such a manner. This means that whoever controls the schools will control the propaganda employed by this important institution in American life. Traditionally, we like to think that it is the American people, in their local districts, that govern the schools. Who within the locality should be the judge of the selection of textbooks as well as of the qualifications of teachers?

The answer is, obviously, the local school boards, who are under state legislation, who are elected by the people of the district to supervise the administration of the schools, and who are directly responsible to the people. Except in the smallest districts, the school board cannot well engage in the direct employment of teachers and selection of textbooks. This task is turned over to professionals, namely school administrators. Nevertheless, school boards should not shirk responsibility for supervision of the school administrator. They have a right and a duty to inquire whether the teachers that the superintendent employs are satisfactory, or whether the textbooks are sound.

More than this, a responsibility also rests upon the voters. In recent years, school board elections have been notorious for the small number of ballots cast. By the same token, the attention that the average citizen gives to the intellectual administration of the public school is amazingly slight. Devoted mothers, organized in a Parent-Teacher Association, will give minute attention to the food served to their precious darlings in the school cafeteria, while they bestow little or no attention upon the kind of propaganda served to their offspring in the history class.

Who should review school textbooks? Certainly not such an organization as the National Education Association. This group is the professional lobby of the teaching fraternity, and is properly prejudiced in favor of teachers. Labor unions have reviewed textbooks. But their criticisms, while helpful, are naturally biased. For the same reason, review by churches is subject to discount.

In the American system of local education the ultimate judge of both teachers and textbooks is the local school board elected by the voters. But the people can be assisted to carry out this responsibility by many private agencies entirely outside of Federal and state government. *The Educational Reviewer* is one publication which attempts to meet this need. This review, however, covers only a small fraction of the thousands of textbooks published each year. It would be helpful if there were a dozen such organs, representing many political and economic views, and covering all textbooks used in both public and private schools. Naturally, such a periodical is the object of attack by many school administrators as well as the National Education Association, who feel that their professional superiority is questioned by this outside audit of their indoctrination. Such a private investigating organ is, of course, not infallible. Neither is the National Education Association. But the vehemence with which school administrators attack *The Educational Reviewer* suggests that the teaching profession is unduly sensitive to criticism or that some educators are desirous of concealing deviations from the historic path of American democracy.

MILLIONS of parents would be deeply shocked if they closely examined the history and government textbooks of their children. During the last thirty years a sweeping movement toward Socialism and even toward Communism has appeared in many widely used textbooks. Underthe influence of brilliant educators in the Teachers College of Columbia University and other educational centers, undue emphasis has been placed upon the element of change in social institutions. Some contempt for the principles and experience of the older institutions of the Republic has also been instilled into the youthful mind. Thus, a teacher's guide for beginning civics in the Chicago high schools recently stated the chief aim of civic education to be: "To create an awareness of the cer-

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tainty of change; to develop in students the habit of looking for such changes and to develop the ability to analyze them and to act upon the basis of this analysis." Not a word was said about the need for studying the principles of the American Republic and the free economic system. The assumption was that all change was for the good of the people.

It is little wonder that when a criticism was directed at "Magruder's American Government," a textbook used in the Chicago schools, on the ground that it neglected the Declaration of Independence, a committee of teachers replied: "There is no call for a study of the Declaration of Indepence in a book on American government." It is comforting to note that the leading textbook on American government used in our colleges and universities, namely Ogg and Ray's "Introduction to American Government" (Appleton-Century-Crofts), gives due attention to the Declaration of Independence.

The changes in the principles emphasized in high-school and college textbooks have been devastating. Instead of picturing the United States as the land of freedom and opportunity, the beauties of the "welfare state" are expounded.

One of the worst offenders is Blaich and Baumgartner's "The Challenge of Democracy" (Harper). This book makes a slashing attack on capitalism without offering much criticism of Communism (pp. 122-142). It gives a most misleading account of the size and advantages of consumer's cooperatives (pp. 242-251). In its eagerness to promote ultra-internationalism it makes the astonishing claim that the United Nations settled the political dispute over Korea (p. 693). Another leftist book, exposed by the *Chicago Tribune* in 1950), is Gavin, Gray, and Groves's "Our Changing Social Order" (Heath). This Socialist-slanted text makes an unfair attack on conservatives (p. 59), and a dishonest condemnation of advertising (p. 253). It presents a one-sided argument for socialized medicine (pp. 290-397) and a biased review of economic planning (pp. 416-417).

Shortly after winning the Second World War the American people found themselves in the midst of a cold war. Preparation for defense against Soviet Russia has increased the American budget to eighty billion dollars per year. We are engaged in a Korean War which was instigated by Soviet Russia in which we have suffered 110,000 battle casualties. It would seem that under these circumstances the true nature of the Soviet

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6. A School Superintendent

By GILBERT S. WILLEY

Gilbert S. Willey, superintendent of schools in Winnetka, Ill., knows that the perfect textbook has not yet been devised. He suggests ways of providing better textbooks and outlines methods of selecting the best of them wisely. Like most understanding educators through the ages, Mr. Willey scorns the pat solution and stresses that as teaching methods change the tools of teaching must be changed to keep pace with them.

Amid all the sound and fury over the "political" criticism of textbooks —usually focused on a small number of books and repeated over and over again—it is easily forgotten that there are many more natural and, perhaps, more important aspects which might profit from constructive criticism. Those who work with textbooks—the authors, editors, publishers, school administrators, and, most important, the teachers and pupils—know that good textbooks are hard to come by. They also know that this is generally so not because evil forces stand ready to corrupt innocent texts but because, next to good teaching, hardly anything is more difficult than the preparation of good teaching materials.

HISTORY shows that since colonial times the textbook has been the chief tool in the education of the American people. As a rule the texts used in this country during the last three centuries have reflected the spirit of the times in which they were written. Publishers have been ever alert to new ideas in educational circles which seem practical and sound. Texts appearing on the market reflecting these innovations, which later have become generally accepted, have contributed significantly to our educational progress. This is because textbooks down through the years have been the chief source of information which the majority of teachers have used in "imparting" knowledge to their students. The fact that many adults of today accept without question what they read on the printed page is a reflection of the dominant role that textbooks have played in the process of their learning.

Schools today are endeavoring to provide an environment for learning which permits pupils to advance at their individual rates, especially in the skill areas. They seek also to provide a variety of teaching materials which will help give students broadened and enriched learning experiences as well.

The result is that in the modern school the text, a copy for each child, serving as a sole source of information, is quite inadequate in meeting individual needs of the members of any given class.

To remedy this, many school systems are now producing some of their own text materials to be used in addition to textbooks published by commercial firms. In my own city of Winnetka, for example, textbooks and workbooks have been used in combinations in arithmetic and the language arts for many years, the workbooks having been prepared by members of our teaching staff and designed to permit pupils to progress at their respective rates of achievement. One process in the skill subjects is presented at a time and the amount of drill required varies with each student's ability to pass a test covering the process with 100 per cent accuracy. Drills and tests are continued until this degree of accuracy is achieved.

We have found it helpful, moreover, to supplement materials developed for this relatively complete plan of individualized instruction with commercial textbooks in order to provide the enrichment desired for the total learning situation.

This trend is becoming more general as time goes on. An informal survey of the practices of twenty-four school systems conducted under the direction of the Winnetka Board of Education revealed: (1) twelve of the school systems use teacher-made ma-

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terials of one kind or another to supplement commerical textbooks; (2) all but two of the school systems use some commercial textbooks in language and arithmetic, and (3) textbooks are regarded in the main as sources of help or as references. They are seldom used as the sole sources of information or as their authors planned to have them used.

IT is now generally accepted practice in elementary schools and in many junior high schools to teach most of the so-called "subjects" by means of the *unit* approach. For example, a class may develop an interest in learning about Indians or transportation or some other area of common interest. Through a complete exploration of the general unit it is possible to utilize skills and knowledge learned previously and to acquire new ones. The separate subject fields are drawn upon as they contribute to the solution of problems and the satisfying of interests at hand. Hence, learning acquired in arithmetic, language, spelling, reading, history, science, geography, music, art, and other subjects is strengthened, extended, and better understood as it is related to the general area being studied. Thus, learning has unity and greater meaning to pupils as it evolves from a study of a general area or unit. This process is referred to as the Unit Method of Teaching. Usually about one-half of the school day is devoted to the study of a unit—the remainder provides time for drill, excursions, and a variety of activities.

In the unit approach to teaching it is necessary for teachers to have available an abundance of reference materials in the various subject fields so that pupils may have rich experiences through their readings. It is quite important also that these reference materials be of varying degrees of difficulty in order to provide for differences in reading abilities found in most classes. This means a variety of books available for pupils to read. For a class of twenty-five pupils the needed variety may be provided by having five copies of each of five different texts available for classroom use. These may be supplemented by a great variety of visual aids, pamphlets, and other materials.

The use of textbooks in this manner presents definite problems for

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7. *A College Professor*

By J. D. HICKS

The college textbook problem, it seems to us, is totally different from that of public school textbook selection. In fact, it is difficult to see why there should be any textbook problem at all on any higher education level. This is a highly controversial statement and it requires some explanation. It would seem that if the great tradition of faculty and adminisration autonomy on which American higher education is based means anything it must mean that the choice of the tools of learning is to be firmly and irrevocably in the hands of that autonomous academic community. In contrast to the public schools, that community is one in which nobody is forced to live and into which nobody is forced to send his sons and daughters. In a pragmatic and materialistic society a great many harsh and derogatory things are said against the "ivory tower." But unless the campus can retain its ivory-tower perspective on the more permanent values of life, all our thinking and all our actions will be determined by the public opinion statisticians and by the sloganeers of embittered hindsight.

That the protective sanctuary of the ivory tower has not been destroyed is happily demonstrated in the article below by Professor J. D. Hicks. In a letter to The Saturday Review, *Professor Hicks, who is a member of the department of history at the University of California, in Berkeley, observes, almost by way of apology: "I have not paid much attention to the attacks by minority groups, for in the main they amount to very little . . . I don't believe we are much bothered that way, and it would get my paper out of focus to concentrate ever so little on that problem . . ."*

Professor Hicks has written three college texts: "The Federal Union," "The American Nation," and "A Short History of American Democracy." He has taught history for thirty-six years, has been chairman of four history departments and twice a university dean. Last year Professor Hicks was Visiting Professor of American History at Cambridge University, England.

FOR the first time in my life it has just occurred to me to look up the word "textbook" in a dictionary. Imagine my astonishment on discovering that "Webster's Collegiate," which I always keep in easy reach, has the following definition, and no other: "Textbook: a volume on which a teacher lectures or comments; hence, a manual of instruction." Other dictionaries, including "Webster's Unabridged," take a somewhat less medieval view of the word's meaning, but on reflection, I begin to wonder if the "Collegiate" definition, however strange it may seem in a teacher's eyes, hasn't hit off almost exactly the American undergraduate's idea of what a textbook is meant to be. Certainly the notion persists that an instructor's lectures should primarily repeat and expound the text; sometimes when (as usually happens) the two get out of line, students will ask impatiently, "What text *do* you lecture from, anyway?"

The "Oxford English Dictionary," in defining a textbook as a "standard work for the study of a particular subject; now usually one written specially for this purpose," comes much closer to the textbook writer's concept of his offering, and probably also to the teacher's. Even so, the definition leaves out a great deal. Textbooks as a rule grow from the writer's teaching experience. One does not just decide some fine morning to write a textbook, then sit right down and do it; not if the book is to amount to anything. A professor lectures over a given field year after year. His knowledge of his subject expands and proliferates. He learns by trial and error what his students find difficult to understand, and what he must say to make his meaning clear. He reorganizes his lectures constantly, taking out material that has lost its significance, weaving in the results of his reading and research. Sometimes he puts outlines and syllabi into the hands of his students; and over the years these guides may find their way into mimeographed form, and grow and grow and grow. Often enough the professor did not ever intend to write a textbook at all; normally, indeed, he had proclaimed virtuously to all and sundry, in season and out, that he would never prostitute his talents in any such way. But by and by, in spite of himself, there the book is. Will he let it live, or won't he? Usually, under the prodding of some insistent publisher, he succumbs and gets busy on a final draft.

This process, however, gives him

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many a jolt. He finds to his chagrin that there are great lacunae in his notes and, worse still, in his knowledge, so he must take time out to fill up the gaps. He realizes, too, that he had always expected his students to depend on some other writer's textbook for certain obvious but essential facts. Now he must fit all these items into his pattern, sometimes at the cost of its extensive reorganization. Also, many of his favorite theories when subjected to the clarifying influence of cold print, or even typewriter type, have to be modified or abandoned altogether. But if he sees the project through (many do not) he emerges in due time with his own personal synthesis of the whole, or at least a major part, of the field to which he has devoted his life. A book written in this way out of the writer's total experience has no need to be a mere re-hash of what everyone is supposed to know. It can shed new light all along the way; it has room in it somewhere for every spark of originality its author has in him.

A TEXTBOOK, of course, must be brief; every word must count. A page or a paragraph, sometimes only a sentence, must suffice for themes that found their original expression in whole books or articles. But the process of evaluation, interpretation, condensation, and arrangement can in itself amount to a significant contribution to learning. This is particularly true of my own field, history, where synthesis is no less important than the task of grubbing out new data. History, we are accustomed to say, is not really history until it is written; but we might almost say, also, until it is rewritten. If all the Ph.D. dissertations and other scholarly monographs that have been published on a given subject, let us say, on American history, were laid end to end one would not have a history of America. One would have only an endless procession of scholarly monographs, and some of them not very scholarly at that. Someone must mull over the new information, the new ideas, and the new interpretations that these studies present; someone must appraise them for merit, and must patiently fit their findings into place; someone must decide what shifting views and changing emphases they make possible. Only in this painstaking fashion can any really meaningful edifice of history be erected.

This task of synthesis is hardly one for amateurs to perform, least of all college students. "The trouble with textbooks," writes an agitated college president, "is that they take the sport

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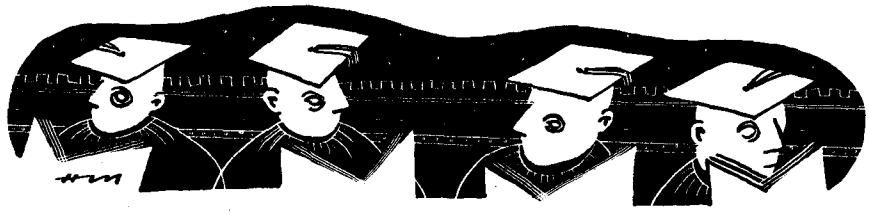

A Summing-Up

THE symposium speaks for itself. The writers have stated their views and taken their positions —each for his fashion. But a few words remain to be said.

The Saturday Review, while not a textbook by intent, is often used for that purpose. It therefore seems within this writer's obligation, as master of ceremonies, to try to limit misleading instructions wherever possible. At one point in the debate there appears to be some confusion as to the derivation from the Greek of the word "democracy." In textbook translation from the Greek the words mean "the people's power or rule." There is little reason to believe that the Greeks, had they wanted the words to mean government by men, should not have said so, i.e. anthropocracy. They did mean government by the people, and so, we believe, do most Americans.

Similarly, it would be unfortunate if a young student of governments were to be misled into thinking that the Soviet danger can be traced to such superficial technicalities as Russia's constitutions. Or, indeed, that the nature of any country or regime can be determined by its constitutional machinery. There is special danger in linking Russian totalitarianism with the fact that a two-thirds vote of both houses of the Supreme Soviet can amend, or void, the Soviet constitutions; for the untrained mind might be led to conclude that the amendment rule by two-thirds of the states under the U.S. constitution is a weakening factor in American democratic and republican government, or related the United States ideologically to the Soviet Union.

The point was made emphatically that it is difficult to determine how textbooks ought to be reviewed and who should do the reviewing. In the main, it would seem, the task will have to be done by the duly elected and appointed school boards, administrators, and teachers, in cooperation with parents and other members of the community. To our knowledge the National Education Association has never suggested any procedure which differs markedly from this view. But it does seem strange to find the NEA. eliminated from such functions because it is the professional organization of "the teaching fraternity." By similar standards it would become difficult for the American Medical Association to concern itself with medical matters or for the Bar Association to exert its constructive influence in the legal field.

That control of the schools means control of the minds of a nation is unquestionably true, and one of the most basic safeguards of American freedom rests in the local and independent school board. In the main, the boards have done their duty well, though some have lagged behind. Many of them have worked harder at the improvement of the schools than the communities which elected or appointed the board members. But it seems difficult to believe that the boards, across the country, with their incredible diversity of region and background, could be considered party to any concerted effort to control the schools or to dictate textbooks.

AS the publishers' spokesman said, the problem is change and obsolescence. The out-dated text, he added, can be truly dangerous. That the books in the schools deal with a world in constant flux and change ought to be considered a truism rather than a dangerous or even un-American statement. It is set forth and documented in the article by Mr. Abrams, which precedes the symposium. It is explained, in a practical schoolman's words, in the superintendent's argument.

Probably there are no hard and fast criteria which will ever solve such problems as the selection of books. Perhaps the atmosphere in which the selection takes place is at least as important as the rules which govern it. But the American Textbook Publishers Institute has outlined a list of

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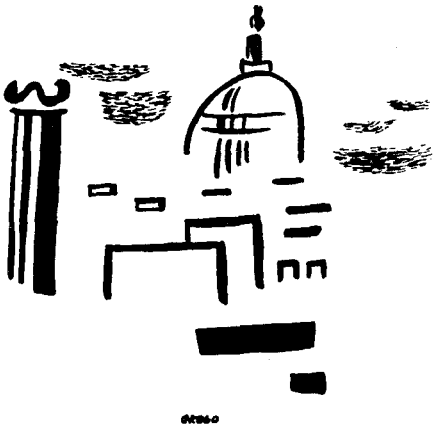
America. *When a society comes of age, as Eduard C. Lindeman observes in one of our reviews this week, it begins to take stock of itself through institutional studies and histories. The point is well illustrated by the two books Professor Lindeman discusses, both of them recently published volumes on American foundations: "Funds and Foundations," by Abraham Flexner and Esther Bailey, and "The Story of the Rockefeller Foundation," by Raymond Fodsick (page 26). The American college, too, has reached a stage in its development when it is ripe for dissection and analysis. One approach to the subject is through its product, the graduate. Under the aegis of* Time, *Ernest Havemann and Patricia Salter West have presented an enormous amount of fascinating data, without much interpretation, in "They Went to College" (page 25). The metamorphosis of an American politician into a statesman is recorded in "The Private Papers of Arthur Vandenberg" (below).*



Greatness Came Late

THE PRIVATE PAPERS OF SENATOR VANDENBERG. Edited by Arthur H. Vandenberg, Jr., with the collaboration of Joe Alexis Norris. Boston: Houghton Mifflin Co. 599 pp. $5.

By Paul H. Douglas

On January 10, 1945, the erstwhile leader of the isolationists in the United States Senate arose and urged that "maximum American cooperation" be carried out "to make the basic idea of Dumbarton Oaks succeed." By this speech Senator Arthur H. Vandenberg broke the back of Republican opposition to the United Nations and effectively prevented a second rejection of the idea of international cooperation. So effective was he that in the final showdown the following summer only two Senators voted against ratifying the Covenant of the U. N.

Such a dramatic conversion immediately raises questions as to its real origins. Was it as sudden and apocalyptic as the vision which came to Paul on the Damascus road or was it instead the final crystalization of slow changes which had been going on not only in the world but also in the thoughts of the Senator himself?

These papers, which are well-edited, show that Senator Vandenberg was being educated by events for over three years prior to his striking speech. The attack on Pearl Harbor helped to convince him that the two oceans could no longer serve as impregnable moats. The frank way in which Secretary Hull sought the cooperation of the Senatorial leaders of parties during the war also helped to convince him that a bi-partisan (or as Vandenberg liked to put it, a "non-partisan") foreign policy was possible. The prodding towards international cooperation which the B_2H_2 and the Fulbright resolutions gave to the elder statesman of the Senate played a part. But most compelling of all was the irrefutable logic of events; namely, that an effective world organization was essential if we were to prevent a revived Germany or Japan from again threatening the peace of the world or if the victorious Allies were not to fall out with each other and start a new and more terrible world war. Not only did Vandenberg's speech have a great strategic effect, but the popular enthusiasm which it awakened encouraged the Senator to launch out as an active protagonist of international cooperation. What might have been originally intended in part as a trial balloon turned into a commitment for fruitful action.

The next five years of his life are those for which Vandenberg will really be remembered in the annals of American history. They were years of interior growth and of external usefulness. There are many interesting lessons in this development of a Senator for those who are interested in seeing how men can improve in public office. For, as the embittered partisan who hated Roosevelt lost his bitterness in his desire to serve his country, he found that the members of the opposing party who had previously disliked and distrusted him then cast aside their prejudices and came to accept him at his new worth. Nor did Vandenberg achieve all this by merely acquiesing in administration policy as so many of his die-hard critics have charged. He was deeply skeptical of Russian intentions at an early date and did not hesitate to say so. He, therefore, helped to stiffen American policy for the better, not only at San Francisco, but also at the other international conferences and in the quiet conversations at home where basic policy was made.

As Vandenberg began to shed his partisanship, so also did he come to free himself from personal ambition. He had previously desired and had sought the Presidency, as do most politicians. But by 1948 he was primarily interested in the welfare of the nation rather than in his own career. This personal abnegation enabled him to help carry the Marshall Plan through a Republican Senate and to support the "Truman Doctrine" as it was applied to Greece and Turkey. It was this quality which gave him the prestige to carry through his resolution for regional pacts which later flowered, with his help, in the North Atlantic Treaty, the Mutual Security Pact, and the NATO army under General Eisenhower. Once he was freed from self-seeking, he attained a relative inner serenity which enabled him to function on the highest level of effectiveness.

As Vandenberg came to care less and less about his own fortunes and as he subordinated narrow party advantage to the national interest, his influence and his usefulness increased. Those who doubt the reality of moral forces in politics would do well to ponder this modern example of the old truth that he who would lose his life will ultimately find it. Senator Vandenberg did not become President, but he became far more useful and respected than the average President. Those who allow themselves to become obsessed with ambition and with thwarted bitterness towards their rivals can draw healing quiet from the record of this man who achieved something akin to greatness out of the tensions of his own character. In

Paul H. Douglas is United States Senator from Illinois.

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the process he may also have saved his party.

A final reflection which this volume stimulates concerns the necessary conditions and the practical possibilities of achieving a bi-partisan foreign policy. First, there is no doubt that if such a policy is to be effective the leaders of the minority party must be consulted before decisions are made and be allowed to contribute affirmatively to the formulation of policy rather than merely be expected to ratify decisions previously made by the leaders of the majority party alone. In other words, the two parties or their leaders must work together as full partners.

But if this is to be done, past hostilities and bitterness must be truly conquered in men's hearts. And as men of opposing parties cooperate they must at the same time be careful not to attack or to slur each other. This task of bi-partisan cooperation is made more difficult for us than it is in England because of our biennial national elections, which require the participants periodically to become opponents of each other. This naturally strains cooperation to the very limit and is, indeed, the rock upon which such efforts are always liable to founder. But formidable as are these difficulties, men with a touch of nobility in them can surmount them. That perhaps is the second great lesson of Senator Vandenberg's life.

Those who wish to ponder the deeper lessons of the swift flow of public events during the last decade will profit from the reading of this book.

How Useful Is College?

THEY WENT TO COLLEGE: By Ernest Havemann and Patricia Salter West. New York: Harcourt, Brace & Co. 277 pp. $4.

By Ordway Tead

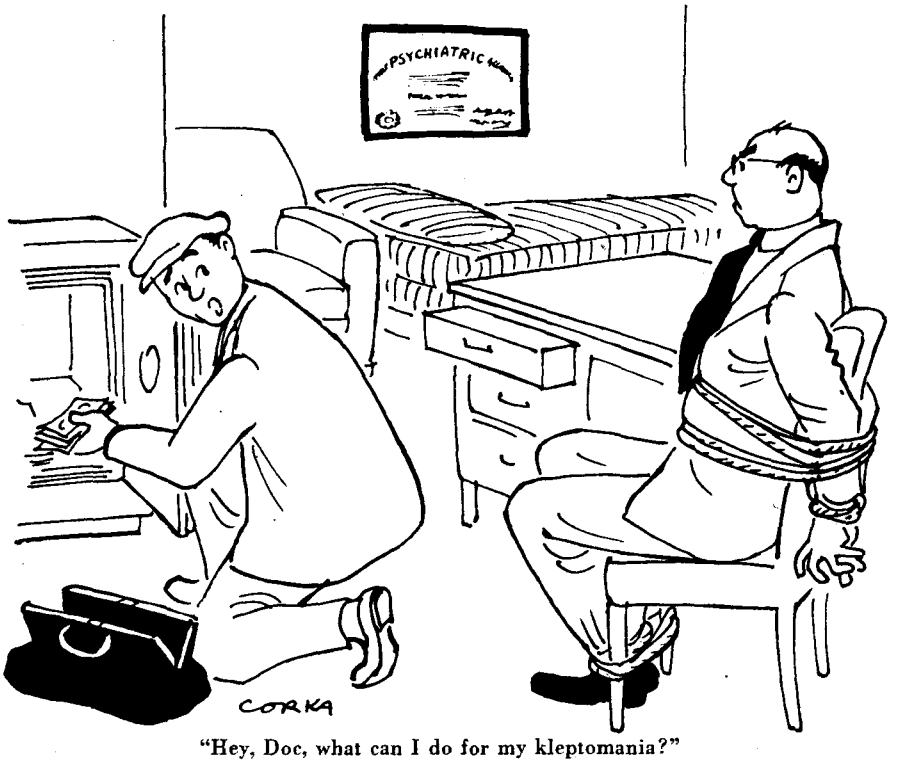
FEW who try to keep themselves informed of trends and outcomes in the conduct of American colleges will be surprised by the findings of this study. They will rather have present impressions supported and opinions confirmed. But the great majority who take our colleges for granted or who try to be off-the-cuff experts on what is right or wrong upon important matters as to which they have no evidence will and should be somewhat disturbed by these findings.

Complacency about higher education is widespread and easy. But a growing wave of critical sentiment—much of it mutually contradictory as to substance and therefore confusing to the uninformed—is nonetheless gaining a wider hearing and an unassailable momentum. College administrators have on the whole aided and abetted this critical barrage. They have enjoyed sufficient detachment from the classroom and sufficient awareness of the over-all process to arouse their concern and bestir their consciences. College faculties have also since the war been increasingly studious along the whole front of the need for reform in policy and practice: and important results are here and there coming to fruition due to a whole complexity of forces including the pressures and promptings of a changed and expanded student clientele.

This book can help to strengthen the influences for constructive change if it can be distributed widely enough in the right quarters. For it is a study of the careers of some 9,000 college graduates of whom a variety of questions were asked to discover what had been their own estimates of the outcomes of their education in terms economic, spiritual, political, intellectual, and otherwise. The resulting testimony presents a mixed picture of assets and liabilities, but the total upshot seems to me a depressing one.

Does a college education help the student to a "higher" economic status? The answer is unmistakably "yes," as this study supplies the evidence. Does a college education indicate some presumption that its beneficiaries will be socially more productive persons than would otherwise be the case? The answer again is unmistakably "yes." Does a college education alter the political views and alliances of the graduate? The answer is predominantly in the negative. The alteration of basic attitudes among which political outlooks are symptomatic is disappointingly small. Do high marks in college give some indication of subsequent achievement? The answer is that the "grinds" tend to be top-flight people in the callings they elect in later life. Does working one's way through college in whole or in part handicap the student? The answer seems to be that the working student does better than the one who rides along on parental support.

Perhaps the most interesting phase of this study is the contrast it discloses between the outlooks and attainments of the graduates of the period prior to 1925 and those of the last two decades. It should be a matter of congratulation to college educators that there is improvement in recent years in the students' sense of relevance, fruitfulness, and pertinence in the instruction they have been receiving. Yet the fact remains that the testimony of the "dissatisfied" alumni is devastating. The sections on "The Ex-Student to the Student" and "Some Advice to the Colleges" pile up an in-



"Hey, Doc, what can I do for my kleptomania?"

Ordway Tead is chairman of the Board of Higher Education of New York City and author of "College Teaching and College Learning," "Human Values in Higher Education," and other books.

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dictment which no responsible person can face with equanimity. The criticism is basically that the intellectual purpose of cultivating the life and resources of the mind is not held central enough. College education, the authors conclude, tends to be "wasted on the young," although this may be in part the fault of the students in not applying themselves more assiduously to their work.

The book does not pretend to discuss remedies; it confines itself to factual summaries and personal opinions. But at least one reader is left with the uncomfortable sense that the college as an American institution is oversold to its public in terms of its performance, that it does not deliver commensurately with the time and cost involved, that there is need for a new vitalizing of the process which will hold the college more rigorously to its central purposes. As suggested above, there are encouraging signs of change and improvement, but the inertias affecting curriculum and teaching methods seem great, and the resistances to new educational procedures even within the teaching profession formidable. Surely we have a right to expect that four years at college will make a difference for the student from which both he and the community will profit unmistakably in terms other than solely money income. The difference should be in character, in purposefulness, in a sense of public responsibility, in total intellectual and esthetic alertness and sensitivity. We can all, of course, point to college graduates where this difference *has* been the end result. But these desirable outcomes should surely be more numerous and be more certainly assured.

I hope this book helps many supporters of our great college effort, marvelous as it is in conception and intent, to apply constructively critical pressures for improvement in directions which are already fairly well established.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 942)

FITZGERALD:
TENDER IS THE NIGHT

*The phrase "Tender is the Night" comes from the fourth stanza of Keats' "Ode to a Nightingale." Except for the "Ode on a Grecian Urn" that was Fitzgerald's favorite poem, "one which I can never read without tears," he wrote to his daughter.

*From the notes in the back of the book.

Institutional Largess

FUNDS AND FOUNDATIONS. By Abraham Flexner with the collaboration of Esther S. Bailey. New York: Harper & Bros. 146 *pp.* $2.75.

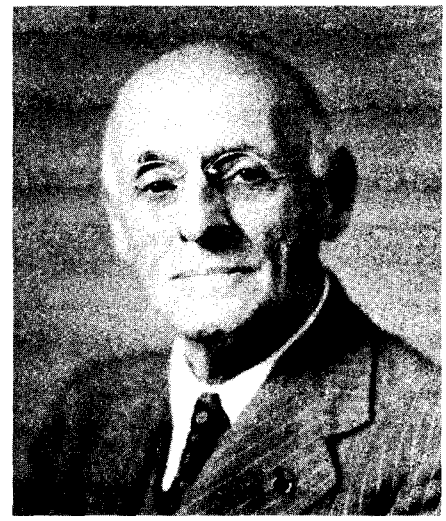
THE STORY OF THE ROCKEFELLER FOUNDATION. By Raymond B. Fosdick. The same. 336 *pp.* $4.50.

BY EDUARD C. LINDEMAN

AN increase in institutional history may be taken as a sign that a civilization is maturing. In any case it may be regarded as an indication of aging. Corporations, colleges, universites, trade unions, social agencies, and foundations in increasing numbers are having their histories compiled and written. This stream of institutional histories has become sufficiently broad to constitute an important segment of social history itself. Its significance might justify a few preliminary comments of a theoretical nature.

Among other features one expects of serious institutional history—serious, that is, as distinguished from nostalgic and personalized eulogies—is an interpretation of the social context from which the particular institution arose. It is also expected that readers will be told who gave birth to the original idea and who determined its evolving policies. Having been informed with respect to the ends in view, the reader will wish to know whether the means employed were consonant with those ends. What obstacles were encountered? Did the disease of institutionalism become a danger, or did flexibility persist? If the author is an "insider," involved in the institution being chronicled, does he show capacity for objective judgment? If, as must be the case in most instances, his bias is revealed, does he show awareness of this factor?

Questions of this order were in my mind as I read Flexner's "Funds and Foundations" and Fosdick's "Story of the Rockefeller Foundation," examples of institutional history dealing with similar subject-matter, but belonging to quite different categories when considered as history. Mr. Flexner's subtitle furnishes the clue to an understanding of his aim: "their policies past and present." He is conscious of his role as historian and begins by describing the failure of the Freedmen's Bureau, which "established the inability of the Federal Government to solve the problems that arose out of sudden emancipation." It was this failure which gave rise to the Peabody Fund (1869), dedicated to the improvement of education in the



—*The New York Times Studio.*

Abraham Flexner—"definitely an 'insider'."

Southern States. He then proceeds to furnish brief synopses of the General Education Board, the Rockefeller Foundation, the Carnegie Foundation for the Advancement of Teaching, and the Carnegie Corporation. He was definitely an "insider." It was his famous Bulletin Four which revolutionized medical education, and he played an important role in policy-making for both the Carnegie and the Rockefeller Foundations, having been an employee of both.

But Mr. Flexner's chief concern is not history. He is possessed of a bias and his book was clearly written for the purpose of putting that bias in the record. He believes that foundations should not become involved in a wide variety of piddling grants to diverse operations, or engage in what he calls contemptuously "retail business." On the contrary, it is his firm conviction that foundations should undertake specialized enterprises of a substantial size and carry these through to satisfactory culminations. He also believes that foundations are in error when they resort to so-called "project-giving" and desert established institutions in need of contributions or endowments. Because of the candor as well as the intimacy of his knowledge, Mr. Flexner's book makes good reading.

Raymond Fosdick's "Story of the Rockefeller Foundation" is, on the other hand, a genuine sample of thorough-going institutional history. It meets all the criteria mentioned above in affirmative fashion. It is, in fact, a solid segment of the social history of the past four decades. Mr. Fosdick, too, is an "insider," having been associated with Rockefeller funds and foundations during a major portion of their span. He writes with a full sense of that unique quality of responsibility which characterizes the

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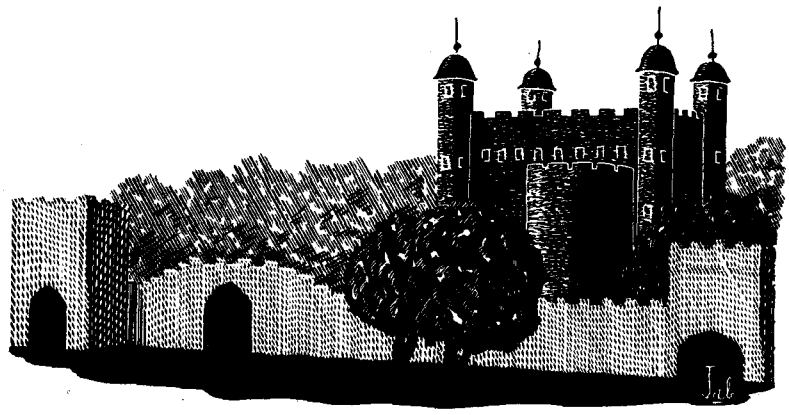
true historian. Indeed, responsibility is the generic conception which runs like a golden thread throughout his text: responsibility with respect to foundation donors; responsibility of trustees who decide where funds are to go; responsibility on the part of foundation employees, and finally that variety of moral responsibility which falls upon all persons who utilize accumulated wealth for social purposes.

The bewildering pattern of diversity for which Rockefeller grants have been made to the extent of almost five hundred millions of dollars takes on real meaning in the light of his deft treatment. Elimination of hookworm may not seem to bear any relation to the promotion of American drama. Demonstration-farming and astrophysics may seem worlds apart, and the science of genetics may seem completely remote from folk-music, but somehow or other Mr. Fosdick merges these diverse elements of modern life into a rational whole. He often tells the story as if it were a kind of drama, an exciting struggle against disease and ignorance and dulness. And when the story is ended Mr. Fosdick, like Mr. Flexner, becomes critic. "One looks back on some sections of the record," writes Mr. Fosdick, "with a feeling akin to dismay. Not that the things done were unwisely conceived or unnecessarily undertaken; but so often they were far removed from the 'germinal ideas' which Gates and Rose and Buttrick used to discuss in the early days of the Foundation." Here we have a taste of pure and honest humility. "What we are faced with," he says further, "is the fundamental antithesis between humane ideas and organization on the one hand and on the other hand the deepening tragedy of the twentieth century."

Has anything on the side of wisdom been learned from this audacious experience? Yes, a valuable cluster of wise generalizations subsumed under the title "The Evolution of Principles and Practices." Here is so much wisdom concentrated in the thirteen principles winnowed from Mr. Fosdick's experience that I don't see how any future foundation donor dare overlook their importance. And the concluding note is one of measured optimism.

Over many years while Raymond Fosdick was president of the Rockefeller Foundation I cultivated the habit of anticipating his annual reports and of making use of his penetrating comments in my writing and teaching. I now know more clearly why this habit was formed. Mr. Fosdick is a man of wisdom and a big portion of his wisdom comes from the heart.



The Unknown Union Soldier

THE LIFE OF BILLY YANK. By Bell Irvin Wiley. Indianapolis: Bobbs-Merrill Co. 454 pp. $6.

By DAVID M. POTTER

WHEN an Unknown Soldier is chosen as an object of national tribute it is primarily because the individual who is not any man may be Everyman, and honor to him is honor to all who served. But perhaps, too, there is an implication that the man in the ranks is the ultimate hero and is intrinsically unknowable. Thus the physical anonymity of the soldier whose body cannot be identified is symbolical of the spiritual anonymity of all. Campaigns, this would seem to say, may be described, commanders may be analyzed, operations may be recorded in history, but the ordinary foot soldier will forever evade cognition—his individuality lost in the multiplicity of numbers and in the regimentation of war, his hopes and fears and impulses of good and evil hidden forever as he fades into the crowd.

Undaunted by such assumptions as these Bell I. Wiley has for more than fifteen years been engaged in recovering the personalities of the men in the ranks of the Union and Confederate Armies. Letters, diaries, court-martial records, and virtually all other artifacts have been called into play in demonstrating that Johnny Reb (whose "Life" he published in 1943) and Billy Yank did not lose their individual identities in the effacement of the uniform, and are not unknowable. History, he says in effect, owes them recognition as men and not merely as "personnel" organized into regiments and brigades for operation on the chessboard of war.

"The Life of Billy Yank," like that of Johnny Reb, accords such recognition, and gives the reader almost the feeling of first-name acquaintance that is suggested in the title. Out of an immense depth of knowledge Professor Wiley pictures the Union soldier with a fulness that leaves no aspect of his life and few areas of his thought unrevealed. One sees him enlisting light-heartedly for a war that was intended to be both brief and glorious, learning the unglorious facts of military life, eating his hardtack, living with his messmates, singing the camp songs, marching complainingly with his heavy pack, closing fearfully but resolutely with the enemy—and suffering from dysentery. ("It is a sad fact of Civil War history that more men died of looseness of the bowels than fell on the field of combat.") One looks over his shoulder as he writes in scarcely literate sentences to tell the folks at home how he exulted in victory, how low his morale could fall in illness or in defeat, how he felt towards his officers, what he thought of his enemy in the Confederate ranks and of the Negroes, not yet freed, who came swarming behind the Union lines, and how he reacted to the land of Dixie.

This composite portrait is happily free of loose abstractions. Most of the time it is Billy Yank (he acquired this name, posthumously as it were, after the war) who is talking. His words serve not only to give vividness and concreteness to the consistent features of the portrait, but also in many cases to indicate the range of ideas and the multiplicity of types to be

(*Continued on page* 50)

David M. Potter is Coe Professor of American History at Yale University and editor of The Yale Review. *He is the author of "Lincoln and His Party in the Secession Crisis" and other books.*

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Inside Man, Outside Man

THIS is a rough guess about one of the reasons behind the decline in the popularity of the contemporary novel. Too many of the characters in modern fiction leave the reader with indifference or distaste. A book demands an emotional investment. The reader must care deeply about what happens to the people he reads about. He wants them to spring to life from the printed page, but in too many instances he feels he has been associating with pasteboards. Identification with the odd lot of characters who parade through these books is more than a strain on the imagination; it is a vast imposition.

We have at hand two dozen novels published in recent months. An inventory of the principal characters shows only a few people interesting enough to be worth knowing in real life. Most of the others add up to a thoroughly uninspired collection of psychic misfits, self-gratifying emotional cripples, whopping cases of arrested social development, or glandularly abnormal folks constantly in search of new sensations. The reader feels no special claim on his affections or on his ability to get caught up in the intricate situations in which these characters find themselves.

For all these people, the reader's principal attitude is pity. Not compassion. Compassion is a somewhat higher quality of human response. It requires a certain mutualization of the emotions, a tug at the heart. But these characters are cold and seldom reach the heart; they do little to illumine the human spirit or the sense of largeness in man. There is little of the generating power that enables the individual to transcend himself—always a valuable and valid function of literature.

If this sounds like a call for a return to the heroic novel, we should say that it probably wouldn't be a bad idea, but that is not precisely what we are writing about here. We are not asking novelists to make virtuous giants out of all their characters, or to endow them with the attributes of disguised but glamorized Horatio Alger indomitables. We don't expect them to dispense with meanness, weakness, arrested development, neuroticism. A morality pot-boiler is still a pot-boiler; the tastelessness of the brew is not removed by a constant sprinkling of sugar to increase the palatability of unsavory characters.

Our complaint is on a different level. By way of leading up to it, we make the proposition that the deepest animations of man have to do with the perennial struggle inside him between good and evil, between his desires to cooperate and his drives to compete, between his altruism and selfishness, between his sources of inspiration and despair. The great novels and plays are not necessarily those which produce the noblest characters but those which produce the most convincing evidence of this inner struggle. The salutary doesn't always have to triumph over the unsalutary to make the characters authentic, anymore than it does in real life, but at least the struggle is there and the reader responds to it.

Isn't it possible that the reason Hamlet has stimulated the writing of more books than any other character in our drama-fiction is because of this very dualism? Hamlet only seems to be all things to all men; what happens is that we see more things in ourselves as the result of seeing him. The interior battleground in Hamlet is far more exciting and meaningful than the national struggle which serves as the background of the play. Similarly, when Aristophanes put people on a stage, he juxtaposed them not for purposes of external conflict but in order to reveal the far more compelling drama within. Is there a play in our contemporary theatre that more effectively gets at this inner drama than Shaw's "Heartbreak House"? When the final curtain comes down, the theatre-goer is left staring —not at the stage but at his own psyche.

NOW, the failure of the novelist to create real people—sympathetic or unsympathetic—can often be related to his failure to deal with the inner man. The flabbiness and essential dulness of his characters are the result not of unexciting plots or situations but of flimsy and often mechanical interior stuffings. Nothing is more pronounced in fiction than the reluctance to recognize and deal with the subjective struggle of good and evil. Perhaps this is the result of a distorted relativism; perhaps too many authors would regard considerations of subjective good and evil as horribly unscientific or unsophisticated or sentimentalist. One suspects that some authors would rather be found dead than caught in the act of shedding an honest tear. Thus they create characters who try to interest the reader through the unusual situations in which they are placed, or through the things they do, but only rarely through the things they feel or ponder about. They are generally buffeted about by circumstances; a problem is not a challenge but an ugly plot which can be solved

(*Continued on page* 58)

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LETTERS TO THE EDITOR

Little Willie

SIR: I have read with delight "The Further Adventures of Little Willie," by Dorothy Rickard [*SR* Mar. 15]. Here's one ditty about Willie not included in Mrs. Rickard's article:

Little Willie
Eagle's nest
Slippery rock
Eternal rest.

FERN A. MACKENZIE.

Bremerton, Wash.

SIR:
Willie with a face so placid,
Bathed the baby in nitric acid.
Mother beat him with a club,
'Cause he didn't clean the tub.

BAR DEE STIRLAND.

Wilmington, Del.

SIR:
Little Willie got a gun.
Shot the teacher, just for fun.
Maw sez, "'Taint a bit like daughter.
Willie learns just what he orter."

CARL F. WISE.

Fleetwood, Pa.

"Can Writers Be Too Objective?"

SIR: I am greatly indebted for your bringing to your readers the excellent article by Claude M. Fuess, "Can Writers Be Too Objective?" [*SR* Mar. 22]. Such an authentic, temperate, and forthright indictment of current literary trends in this country has needed courageous saying for a long time.

A. L. MACLENNAN.

Pasadena, Calif.

SIR: How well Dostoevsky's "Crime and Punishment" fits Mr. Fuess's grand category of corrupt modern literature. The book lacks heroes and memorable phrases; it is politically irresponsible, concentrating on the individual rather than institutions; it is esoteric and involved with the objective and abnormal. Perhaps it should be castigated too for being trivial and provincial and low on moral values, for, after all, if seen in the light of great political themes, the crime and punishment of a lone individual can hardly be taken seriously.

In the name of a national emergency, Mr. Fuess calls upon the artist to act as voice for the free nations of the world. But is this the writer's first responsibility, even in this dispairing moment, and should we call upon the artist for this type of leadership? Are the times really so chaotic that every phrase-maker must be pressed into his country's service as muckraker and political propagandist?

KONRAD KAPLOWITZ.

Cambridge, Mass.

SIR: . . . So we need a Voice, do we? And to what common, simple, comprehensible elements in our society will that Voice appeal? It is sheer romanticism to suppose that "Old Ironsides" or the "Commemoration Ode," if composed today, would find any publisher outside some country weekly newspaper. They would be described as "corny" by our more sophisticated editors. In terms of current orientation, the editors would be right, too.

No, even a Voice cannot command time to stand still. Life's complexity and synthetic character have outrun our grasp, comprehension, and understanding. So hang onto your hats, boys, because the next voice you hear will be another huckster summoning us to yet another step to further escapism and flight down the road of our contrived, hysterical, and prefabricated existence.

RUSSELL P. ANDREWS.

Chevy Chase, Md.

SIR: To judge by the reception Walt Whitman got in his time, what reason is there to believe that "A Voice" would be heard in ours?

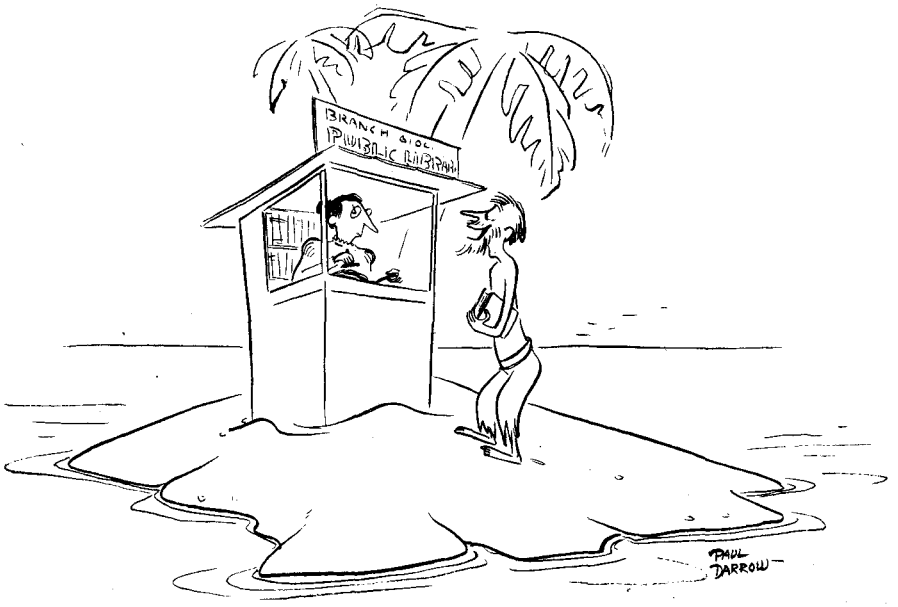
GEORGE R. VAN ALLEN.

Malverne, N. Y.

SIR: Mr. Fuess regrets the unsatiric portrayal of our national defects because our novelists may cause us to be misunderstood abroad. "Why . . . turn the spotlight on our shame?" he asks. The answer is: because we are one of the few peoples on earth big enough, in spite of our Mr. Fuesses, to look at shame, admit that it exists, and to do something about it. That is one of the essences of a free press and a free people. Slaves do not dare to point the finger of scorn. And we do not need to resort to an ostrich philosophy, either in our own eyes or in those of the world, for we have learned that there is no stench so foul as the concealed one, and that no phobia or hidden shame is ever quite so bad again after it has once been squarely faced and recognized.

JOSEPH GARTSIDE.

Los Angeles, Calif.



"You can't imagine what a boon this has been."

SIR: Many cheers to Claude Fuess. Slowly voices of indignation and protest are being raised against the quality of present-day verse. In so much modern poetry the author still seems unwilling to catch his reader by more than his fingertips on the sense of the poem. . . . Claude Fuess understands the modern poet's sickness quite thoroughly. And his article gave much comfort to a practising poet who still relishes the meaty and the meaningful verse.

CLARENCE JONK.

Stillwater, Minn.

Trampdom

SIR: Frank Norris's amusing letter [*SR* Feb. 23] about writers as bums sent me back to John Jay Chapman's essay on Walt Whitman as a tramp. There could scarcely be a more eloquent extension of Norris's thesis. For example:

"Walt Whitman has given utterance to the soul of the tramp. A man of genuis has passed sincerely and normally through this entire experience, himself unconscious of what he was, and has left a record of it to enlighten and bewilder the literary world.

"In Whitman's works the elemental parts of a man's mind and the fragments of imperfect education may be seen merging together, floating and sinking in a sea of insensate egotism and rhapsody, repellent, divine, disgusting, extraordinary."

And Chapman goes on in a brilliant and hilarious anatomy of trampdom.

WILDER HOBSON.

Princeton, N. J.

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Fiction. *There are certain types of novels which, whether they possess or lack literary merit, most frequently claim a place on the best-seller lists. One is a fictionalization of a situation much in the news, such as the one Paul Gallico presents in "Trial by Terror," a story of a forced confession in an Iron Curtain country courtroom, and the one Leonard Bishop offers in "Down All Your Streets," which has to do with the drug racket (both reviewed on this page). A second type of popular book uses the religious theme, sometimes retelling a Biblical story, as Joseph Berstl does in "The Tentmaker" (page 32), sometimes dealing with the problems of a servant of God, as does Agnes Sligh Turnbull in "The Gown of Glory" (page 49). As far as sales are concerned, the fate of Marcel Aymé's "The Second Face" (page 31) is more uncertain; but the combination of its author's considerable literary skill and piquant situation—what happens to a man who suddenly finds himself in possession of a new face—make it well deserving of the attention of perspicacious readers.*

—*Arne Glante.*

Paul Gallico—"slapdash carpentry."

Freudian Cloak & Dagger

TRIAL BY TERROR. By Paul Gallico. New York: Alfred A. Knopf. 299 pp. $3.

By Charles Lee

ACCORDING to Mr. Gallico the idea for this novel of international intrigue smote him one evening as he was sipping an "apéritif" at a sidewalk cafe in Paris. He had been thinking about the Vogeler and Cardinal Mindszenty cases when an American "with the build of a Notre Dame tackle" crossed his line of sight. What, he wondered, would happen to Mr. Muscle if the Commies were to try to force a confession out of him? Before you could say champagne he was off in his "Citroën front-wheel drive" to Vienna, where he researched the problem with the aid of spies, refugees, psychiatrists, and American "hush-hush boys." Back in France he set to work on the novel by an old mill inn at Orgeval; he finished it at about the same time that his wife, apparently toiling from the same blueprint, wrapped up a scenario in her own little mill in Paris.

The trouble with the novel is not that the raw material isn't suitable for a powerful study in character and corruption, but that the impulse behind it was so obviously synthetic. This is the work of a carpenter, not of a creative artist. And even the carpentry is on the slapdash side: coincidences turn up with the frequency of "heads" on a fixed coin; sentences drone on for a hundred and fifty words; Jimmy Race's eyes are "greenish" on page seven, "blue" on fifty. His love affairs are standard, one with the luscious French wife of his boss, editor of the Paris edition of the *Chicago Sentinel*, and the other with a stereotype New Englander named Janet Goodpenny, complete with straight hair, flat-heeled shoes, and horn-rimmed glasses.

Jimmy is something of a trial all by himself. Six-feet-four inches tall, red-headed, with a crew cut, and sporting those jukebox eyes, he somehow gets it into his head (the carpentry at this point would have appalled an Inca surgeon) that he's the boy to go behind the Iron Curtain and snoop out the whole truth about Commie confession techniques. We're told that he's a "live-wire, hot-shot reporter with a big-city reputation," but what he turns out to be is a king-sized adolescent burbler who could talk psychiatrists into their own clinics. At one time, gazing down from Montmartre at what Gallico playfully calls "Madame Paris," he says, "Oh, you great, big, beautiful babe, how'd you like me for your sweetheart?"

It's only fair to say, all this comic-strip nonsense aside, that the "documentary" aspect of the novel is grimly fascinating. The detail might have been more searching, but Gallico's description of the workings of "black psychiatry" is both illuminating and convincing. If "Trial by Terror" does not succeed in getting into the human heart, it does succeed in getting behind the headlines. In a way it's a pity that the author took to rhinestone suspense with his material rather than to straight reporting. It'll sell well, of course, since it's the Literary Guild selection for May, but it's my guess it won't go down well—unless you begin with a couple of those apéritifs yourself.

New York Naturals

DOWN ALL YOUR STREETS. By Leonard Bishop. New York: Dial Press. 688 pp. $3.95.

By Maxwell Geismar

OUR young writers today are dividing up into the brutes and the esthetes. In a false antithesis between realism and symbolism each side is forced to be more like itself than it should be. "Down All Your Streets" is a huge, harsh, powerful novel of the dope trade and "junkies" in the lower East Side of New York. You may not like it—you may find it positively unpleasant—but the chances are you will go on reading it, as I did, to the bitter end.

That is to say, the novel has obvious faults, and Mr. Bishop has a grim addiction to unpleasant facts. One might wish for more lightness or humor—a touch of geniality or compassion in these solid, heavy, tormented pages. Yet the book is large enough and strong enough to carry you through every detail of the life of Burt Lewis, the dope addict, his wife, Lillian, and their two sons. The locale is around Grand Street or Orchard Street. Lillian's struggle is to cope with Mr. Cowper, the home-relief agent who finds her attractive. One of the sons, Lester, is a very nice, proper young man who wants to get an education.

The other one, Stanley, is angry, inarticulate, and full of frustration and shame at the family situation. His father has gone in for every petty racket under the influence of his partner, Mac, another "junkie" who is the

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combination. (There is a brilliant scene where, under the influence of dope, the two paranoid *shlemiehls* bungle the robbery of a pawn shop.) When they use Lillian's apartment to package dope she discovers it, and the two boys protect her against their father's brutal attack. It is in here, I think, that the novel begins to grip, and the story of Burt's cure at Riker's Island is a nightmarish episode.

His fate is inevitable, of course, but, like most of us, he doesn't know it. His whole attempt is to get back to Lillian and the family he has once loved, and here Mr. Bishop gets very close to the tone of classical tragedy in a sub-human province of sheer physical torment and sickness, of visions and hallucinations, of hypodermics and shakes. I can't vouch for the accuracy of this picture of a dope addict's world; all I can say is that it is immensely compelling and painful and horrifying when you read it. Against the central tragedy there is set the more or less satiric story of Lillian's new man, Fred, who is as refined as a manicurist, and of oily Uncle Alvin, who refuses to let Burt come back home.

To some degree "Down All Your Streets" is a naturalistic *tour de force*, and studies of a specialized area of human degradation are likely to spell out their own limits. To Mr. Bishop's credit, he has made a solid and persuasive human narrative out of what might have been a treatise on pathology or a fable of loonies. This is a good novel, and—if he will increase his range of emotions and curtail his exposition of furnishings—a gifted new novelist.

Garden Wedding

By Kate Beston

THE bridesmaids wore
Ivy on their hair
But they were
Decorous nymphs,
Fearing for the dew on their
white linen shoes.

The guests stood
In circles on the lawn
With pale champagne
Foaming in their hands
And all the shivering goblets
rang like bells.

But the bride moved swiftly,
Swiftly in her joy,
Her pleated gown
Was a satin chandelier;
Her shoes are dark with dew,
Her hands are wet with wine,
O Ware! Beware! Her beauty
burns the lace.

"Handsome Is As . . ."

THE SECOND FACE. By Marcel Aymé. Translated by Norman Denny. New York: Harper & Bros. 182 pp. $2.50.

By Henri Peyre

MARCEL AYME is, after Raymond Queneau, the most gifted comic talent writing today in France. His comic force occasionally oversteps the bounds of genteel entertainment and becomes bitter and savagely cruel, especially in his plays. His satire of literary fashions and of the French resistance has been unjust and marked with some narrow-mindedness, like all satires. But when he is at his best, close to the folk humor of French country people, never obscene or coarse, refreshingly devoid of philosophical ambitions, Marcel Aymé can be an excellent stylist and a vivid painter of his compatriots, and of universal man along with them.

"The Second Face" is one of his best books, in a vein which is more easily successful in short stories than in full-length novels. A Parisian businessman, M. Cerusier, going to a passport office and handing his photographs to the employee, is met with laughter. He no longer looks like his picture. His face has changed. He meets an old friend on a bus and passes for mad when he behaves as the man he was. Women look at him wistfully and smile alluringly, for his new face is far more handsome and delicate than his former bourgeois self. Embarrassed by the miracle of which he is the victim, he leaves his business to his secretary and gets himself engaged as a commercial traveler in his own firm. He is ashamed to face his wife and children and rents a room close to his home, to watch his wife jealously and also in the hope that, his earlier self having pretended a trip to Rumania, he will tempt his own wife and win her favors under his disguise.

He succeeds only too well, having contrived to pass for a paleontologist and lavished obliging explanations on prehistoric monsters to his unrecognizing children whom he surprised visiting a museum with their mother. He becomes his wife's lover and, torn between his two selves, watches her discard her sane habits of order and thrift, spend his patrimony on adorning herself with nightgowns and jewels, whisper to him that never before had she known love and that her husband is but a coarse, ununderstanding, dull bourgeois. Other complications ensue. He is seduced by his new freedom, observes his former acquaintances with fresh eyes, fathoms the dangers of idleness and solitude for a once orderly creature of habit. Comedy and discreet tragedy blend in the incidents. One day, suddenly, his old face is restored to him. Girls cease to turn around to attract his look. He enjoys for a brief while the superiority of the husband who upbraids and forgives his wife for her unfaithfulness, which he has difficulty in making her confess. But she, a shrewd and sensible French woman, soon recovers her poise and asserts her authority again, with just a little extra ascendancy won through a romantic adventure which she still thinks illegitimate. He is relieved to have been spared by tragedy, glad to be rid of an unwelcome miracle. All is well that ends well, but for a slightly bitter taste which lingers in the reader's palate.

Much could be read into such a book. One is reminded of Kafka's more sombre and less entertaining metamorphosis, and of the sarcastic tale "Tête de Chien," which another gifted Frenchman, Jean Dutourd, published two years ago. The skill of Marcel Aymé is that he does not care to hang symbols onto his tale. He is too discreet and too wise to philosophize needlessly. He is above all a storyteller, in the tradition of Maupassant, but with no strain of morbidity in him. He neither explains nor unravels the details of his plot. He achieves suspension of disbelief by merely being an expert and humorous narrator. One of his chief merits is his restraint. He knows exactly when to stop, knows that the flaw of any comedy is always in the dénouement, which is so hard to contrive (since foolishness, the object of comedy, is never cured, as cruelty or wickedness can be in a tragedy, at least by death) that an author often postpones it and thus spoils his tale.

Aymé, who is fond of such tales of metamorphosis (in one of his earlier stories a man had suddenly grown a halo around his head and passed for a saint in exile in Paris), makes them credible thanks to a rare gift of de-

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scription and of dialogue, and also because he can conjure up visions of Parisian scenes, of Montmartre streets, of average French men and women, laughable and lovable and so sensible in their gentle madness, as convincing as scenes in Jules Romains or paintings of Utrillo.

Youthful St. Paul

THE TENTMAKER. By Julius Berstl. New York: Rinehart & Co. 312 pp. $3.50.

By EDMUND FULLER

MR. BERSTL is an accomplished writer, and "The Tentmaker" shows an immediate stamp of authority. It has been admired by many in England and will surely find admirers here. In qualified ways, I am one of them. Yet my reservations have some bearing on a fundamental problem in books of this type.

In any novel about a figure who has behind him a great body of tradition, the first demand of the reader is for recognition. When we meet the protagonist we must feel, "Yes—that is he!" It is not unlike the illustrated editions of classics in which we are apt to look at the artist's drawing of a character and cry out, "Oh, never! That's not my idea of Old Slobodkin!"

It is not always just a simple matter of recognition. The problem becomes highly complex when, with such a figure as Paul, already mature when we meet him in Scripture, the author attempts to show the shaping forces in his early life. That is the chief attempt of the present novel, which carries Shaul (as Mr. Berstl unfortunately insists on transliterating his name) up to a point just after his conversion. A second volume, to come, will unfold his career as apostle.

Mr. Berstl's Shaul is a sensitive, neurotic youth—a weakling in the eyes of his powerful, wealthy father, Hanan of Giscala, the leading Jewish merchant of Tarsus. He is epileptic. He has a fear of women, the psychic roots of which are shadowy. In Jerusalem, where he goes to study with Gamaliel, his developing religious life is erratic and vacillating. Mr. Berstl brings him early into contact with Barnabas, Stephen, and others of the Nazarene community, thus lending a great many overtones to Shaul's first role as persecutor of Christians—which is seen as a sporadic, neurotic compulsion. In relation to Stephen, the persecution has some roots in a jealousy over the affections of Talitha

(*Continued on page 49*)

Europe. *Fitfully over the past eighteen years Harper & Brothers have been publishing a series of scholarly historical works dedicated to the thesis that the continent of Europe can profitably be re-examined as an entity instead of as an aggregation of distinct nations. Two more links in this enterprise, The Rise of Modern Europe Series, have been published during recent months and are reviewed here this week: Carl J. Friedrich's "The Age of the Baroque" (page 51) and John B. Wolf's "The Emergence of the Great Powers" (page 52). A more recent enterprise in which Europeans and their allies from beyond the seas cooperated to save the world from tyranny is the subject of "The Struggle for Europe," a truly fine account of military action during World War II by Chester Wilmot (below). . . . Followers of Horace Sutton's* BOOKED FOR TRAVEL *column will be delighted to hear he has a new book in the stalls, "Footloose in Switzerland," reviewed on page 34.*

Montgomery vs. Bradley

THE STRUGGLE FOR EUROPE. By Chester Wilmot. New York: Harper & Bros. 766 pp. $5.

By S. L. A. MARSHALL

CHESTER WILMOT is a newspaperman from Australia of whom I had never heard until I met him in this book. But having read through some seven hundred tightly written pages of his story of the struggle for Europe (he begins with the evacuation at Dunkirk and continues his interpretation into the postwar present) I would venture some slight reading of his character and fortune.

He is a man of powerful imagination and brilliant intellect, combined with a dynamism which is almost concealed by a doggedly patient attention to detail. He is utterly fair-minded, really a decent sort of man. He likes people and they like to exchange views with him. He would have excelled as a soldier or as the right arm of some world statesman. Should he aspire to it he will win first rank as an historian. The mark of his genius is not simply that his writing has the crack of a whiplash but that his own ideas are fresh, stimulating, and stoutly reasoned.

Chester Wilmot—"powerful imagination."

If I have wronged him, all I can say is I'm sorry. But it must take that kind of man to write this kind of book, definitely the best reading of World War II that has yet appeared between covers. It has everything that a great piece of historical writing requires—thoroughness in research, familiarity with the scene, honesty in interpretation, a singing prose style, and, finally, that leavening which comes of the human interest element and the occasional odd angle.

"The Struggle for Europe" is something better than good history; it is top-notch reporting. To write grippingly about war and at the same time do justice to all of the forces in its equation combines magicianship with juggling. One must create suspense and mystification, while continuing the whirl of battle, logistics, politics, industrial mobilization, scientific development, high-level decision, and human hardship until finally everything comes out all right.

Wilmot has mastered this act. His work achieves balance and with it comes a larger measure of new, adequately documented information about World War II than is contained in any other source. His short account

Colonel S. L. A. Marshall, member of the editorial staff of The Detroit News, *was European theatre historian for the U. S. Army in World War II.*

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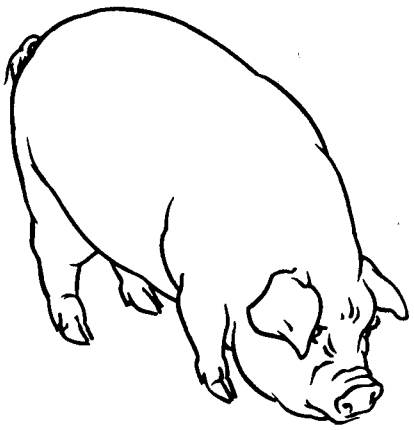
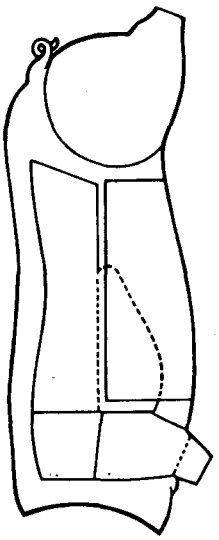
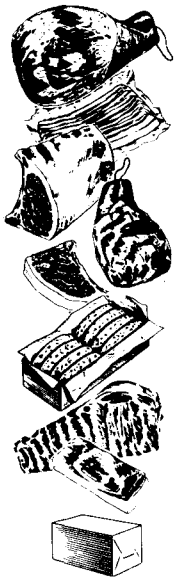
Pigs are not all Pork Chops



240 lbs.
Live Hog



180 lbs.
Wholesale Weight



CUTS	POUNDS
HAM	29
BACON	27
PORK ROAST	18
PICNICS & smoked shoulder butts	11
CENTER CUT PORK CHOPS	10
PORK SAUSAGE	8
MISC. CUTS	5
SALT PORK	7
LARD	35

150 lbs.
Retail Cuts

The price of pork chops is one item in the "cost of living" that almost any woman—or economist—can quote off hand.

Although this figure has become almost symbolic of the level of meat prices, *only about 5% of a pig is center cut pork chops!*

A 240-pound porker, when dressed by the meat packer, comes down to *180* pounds of wholesale weight—unprocessed fresh meat cuts and fat for lard. Some of these cuts lose more weight when they are boned, cured, smoked or otherwise prepared. This leaves only about *150* pounds of pork products for the retailer to sell. And only *10 pounds* are center cut *pork chops.*

That's why you pay more for pork chops than for most other cuts of pork. For, from sausage to pork chops, the price of each cut is determined largely by how much there is of it and how much people like it.

Economists call this the law of supply and demand. Women call it "shopping." They compare, pick, choose. In a free market, their choice sets the values.

AMERICAN MEAT INSTITUTE
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of the Battle of Britain and his analysis of the Battle of the Atlantic are in some ways more revealing than was Mr. Churchill's treatment of these same subjects in "The Second World War." He puts Dunkirk in its proper perspective, with a correct explanation of why the Germans fumbled their great opportunity there. In his book "The German Generals Talk" Britain's scholarly critic Capt. Liddell Hart drew the wrong inferences from this operation because he had failed to read Gen. Franz Halder's diary, which is the key piece.

Wilmot's foot has slipped in a spot or two for the same reason—he missed a few key sources. But even where he errs he does so in distinguished company. One instance is his story of the failure of the airborne invasion of Holland. He makes Marshal Montgomery the hero of this cast and charges the bad result to adverse weather and weak logistical support from Theatre. Rubbish! The Arnhem show went bad because Montgomery, cocky and over-confident that the Germans were quitting, risked a big stake on an inexcusably weak plan. On other operations where I served both as field historian and chief historian, not only working with the forces but having access to all pertinent records, I simply marvel that this man has been so faithful to the facts and the flavor.

Wilmot is a firm but gentle critic of this country and many of its World War II leaders. He describes Gen. Eisenhower as "the most successful commander of allied forces in the history of war." But he feels that in general we were unknowing of some of the darker forces with which we dealt, that we naively followed that line of decision which would yield us a military victory without reference to the postwar situation, and that thereby Russia found us a soft touch.

As François Poncet once said, it is a futile exercise in history to talk about what might have happened had that which happened not happened. And I agree; it is easy to say that by putting a foot in the Balkan door during World War II the Allies might have checkreined Russia, and easy to overlook the possibility that the Red Army might thus have come to rest on the shore of the North Sea.

The experience might have been radically altered with still no moderation of the lesson which Wilmot punctuates with his parting shot: ". . . the American people became so deeply involved in the struggle for Europe they discovered once again the truth of the words that Tom Paine had written in 1776: "Tyranny, like hell, is not easily conquered."

Touring the Cantons

FOOTLOOSE IN SWITZERLAND. By Horace Sutton. New York: Rinehart & Co. 342 pp. $4.

By Richard Joseph

SHORTLY after the end of World War II a group of younger writers, some of them fresh from the escorted tours of the U.S. Army, set up shop as travel writers and declared war on the clichés of their craft. Based on their own recent experiences they believed that American travelers abroad, actual or potential, were more interested in people than in monuments, and sought in their travel reading the feel and spirit of the place they were thinking about visiting, rather than unimportant dates in its history or pointless statistics on the length and width of the nave of its sixteenth-century cathedral.

Horace Sutton, travel editor of *The Saturday Review,* is one of the most active and articulate of this new group of writers. In his series of travel books he has been footloose since 1948 in France, Canada, Italy, and now Switzerland. In none of these books will you find a "picturesque" village, a "quaint" native, or a restaurant with a "delicious cuisine."

Mr. Sutton's Swiss village, if it is picturesque, is so for some specific reason, such as the fact that "it looks like an overdone movie set." The quaintness of his natives comes through by means of anecdotes, like the one about the Swiss fisherman during the war who was challenged by a German patrol boat on Lake Constance, which is bordered both by Germany and Switzerland.

"Don't you know that three-quarters of this lake is German?" the Germans demanded.

"Yes," said the Swiss fisherman, "but I'm only catching Swiss fish."

"Are you trying to make fools of us?" the Germans shouted. "How can you tell which are the Swiss fish and which fish are German?"

"Easy," the Swiss replied patiently. "Whenever I get one with a big mouth I throw it back."

Dealing with delicious cuisines, the author handles them with passages like the following: "The most typical dish of Zurich is something known as *g'schnetzeltes,* which were you a local citizen you would pronounce gaschnatzelz, if that's any help. If you conducted an autopsy on g'schnetzeltes you would discover that they, or it, were chopped bits of veal flavored with vinegar, parsley, chives, and leek. It comes served with noodles or

roesti, which are home fries, or spätzli, which are droplets of noodle dough."

Mr. Sutton displays a healthy and gutty preoccupation with food and menus in general. Early in the book he tells you what you'll eat while flying the Atlantic, then furnishes a useful guide on How To Eat in Four Languages, scribbles on his cuff the menu of the Palace Hotel in St. Moritz, and even furnishes the complete bill-of-fare of the farewell dinner to General U. S. Grant held at the Grand Hotel de la Paix on Sept. 28, 1872, when the General had completed his presentation of the American claims against Great Britain for mediation in the *Alabama* case.

The author is a pleasant, witty, inquisitive, and knowledgeable traveling companion. He never feels constrained to display his erudition, so he happily eliminates any material which doesn't stand up as good copy or as useful information in planning or thinking about your visit to Switzerland.

Things about Switzerland which are likely to amuse or entertain you usually tickle hell out of Horace Sutton. Such as a Zurich production of George Gershwin's "Porgy and Bess" by an international company in blackface, with the character of Sportin' Life

(*Continued on page* 51)

Richard Joseph, travel editor of Esquire, *is the author of "Your Trip to Britain" and "World Wide Travel Guide."*

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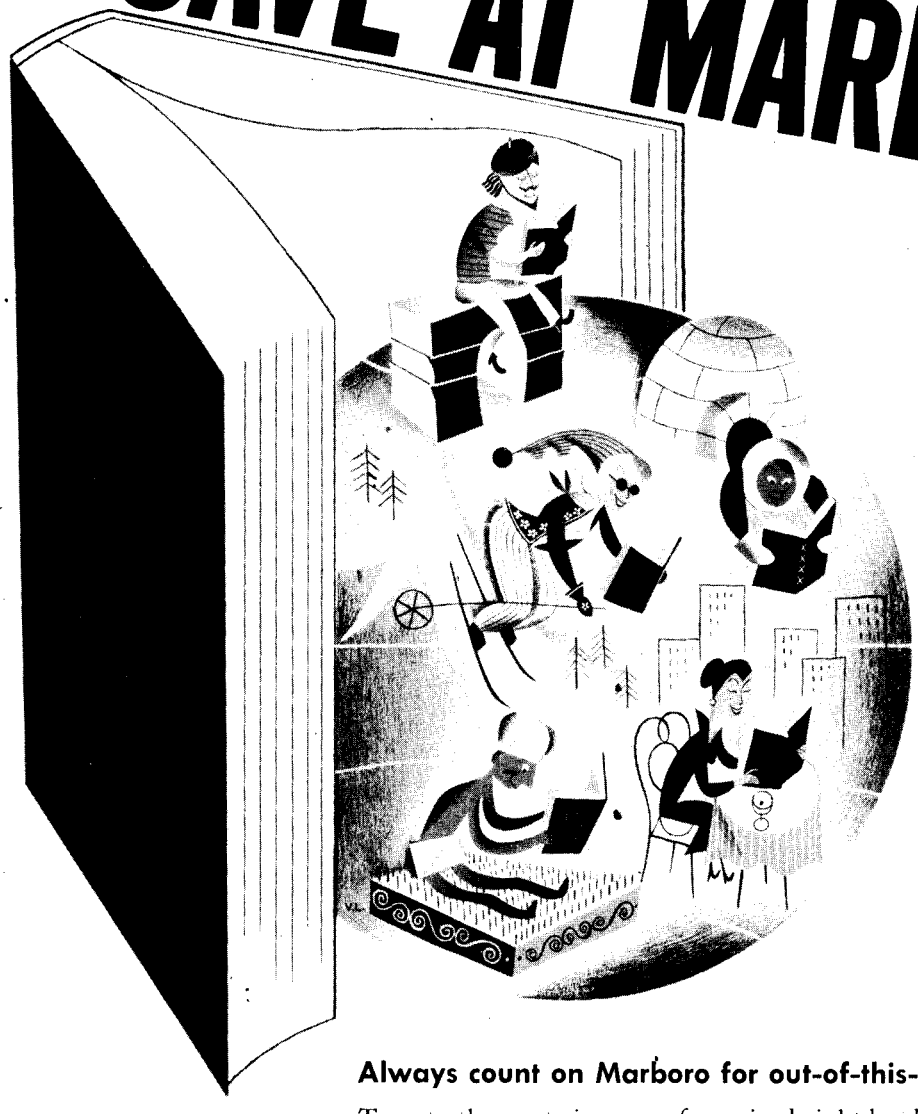

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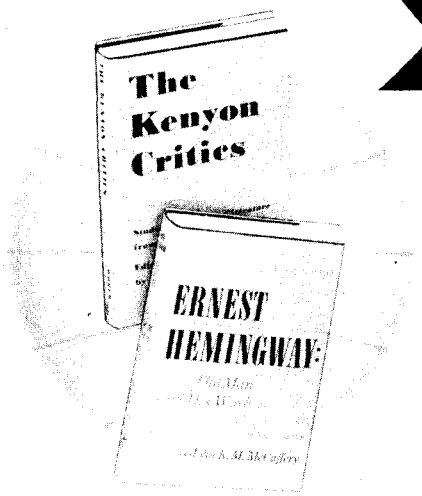

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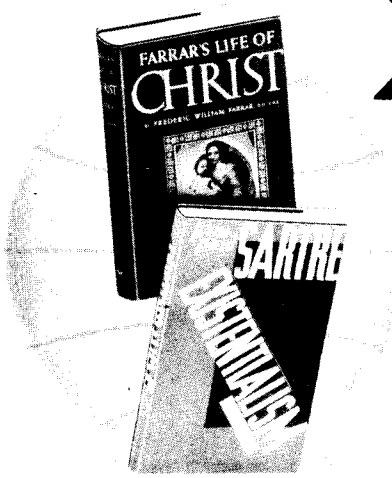

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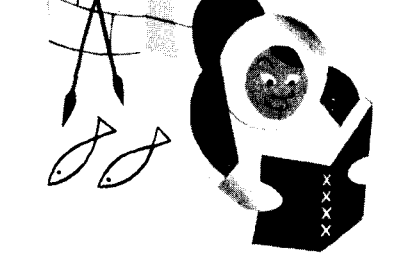

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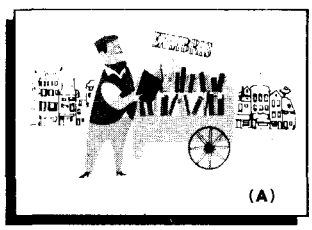

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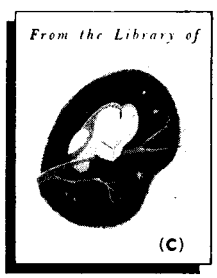

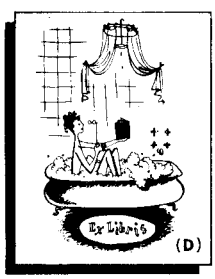

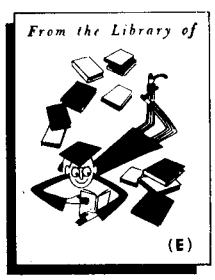

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WE sensed that we had been led into a new country, a hazy land beyond the confines of the literal, where moods are facts—a gay, anguishing territory of blessed innocence, sweet irrelevances, and courageous lunacies. We were aware, too, that in the play we were seeing and in the production it had been given the theatre had been extended as a medium. Words and actors, colors, sound, and design had been so fused that they enabled the stage to evoke in an audience those tangible yet intangible sensations which are among the wonders and delights, indeed among the liberating compensations, of music.

It was in such terms of grateful surrender that thirteen years ago I wrote about "My Heart's in the Highlands" when William Saroyan's beautiful and magical fantasy had just been given a beautiful and magical production by the Group Theatre. It was in similar terms that, in advance, I was convinced I would be moved to salute Truman Capote's dramatization of "The Grass Harp."* I had read his novel, delighting in its originality, touched by the wisdom of its innocence, and agreeably surprised to find that, though it showed his glistening skill with language, moods, and perception, it had nothing in common with that oppressive and insistent decadence which hangs like a swamp fog over every dank, yet skilful, page of "Other Voices, Other Rooms."

Everything appeared to favor "The Grass Harp." Its incidental score had been written by Virgil Thomson, whose understanding of theatrical mood equals his mastery of music. Its settings and costumes were entrusted to Cecil Beaton, who has a fine sense of the fanciful. A cast, headed by such excellent actors as Mildred Natwick, Johnny Stewart, Russell Collins, and Georgia Burke, had been brought together. Its director was to be that same Robert Lewis who had staged "My Heart's in the Highlands" to perfection and who, as "Brigadoon" once again made clear, has a way with imaginative scripts unmatched in our theatre. Finally, of course, there was Mr. Capote's novel.

It is an enchanting story, one of those rare books which turn readers into citizens of the unreal world into which they are led. Its tale of a group of people who, as refugees from the pressures of reality, seek escape by living in a tree house is charmingly told. Its madness has a method in it; sanitay and beauty, too; and also joy and heartbreak. It can claim the logic of things, not as they are, but as they ought to be; indeed, as they might be if only facts were not facts. Its concern is that off-beat in sense, so maddening to the literalists and so impossible in life, which to our emotions, at any rate, seems reasonable enough.

Among other things Mr. Capote touches upon the inner hungers of lonely people. He is writing about the physically well-fed who are spiritually starved. His characters, however odd, are normal enough to seek happiness and fulfillment. This is their only sin against society.

Mr. Capote's kindly judge, who wants the law for once to be right in its defense of the right; his addlepated old maid, who has never discovered herself or reached a decision of her own; his Negro servant-friend, who insists that she is an Indian; his orphan boy, who is rootless in what should be his home; and the heartbroken, twice-deceived spinster sister, whose harshness drives her family out of the house—all these are people who, though bruised, still believe in and are searching for what should be the universal pleasures of existence. Mr. Capote deals with them and their gossiping neighbors in a small Southern town with such insight, mellowness of judgment, and felicity of feeling and phrasing that his novel succeeds in being a statement, at once poignant and mesmerizing, of the lost innocence but stubborn dreamland hopes common to most mortals.

HAVING read "The Grass Harp" with enthusiasm, I know it seemed to me, as it must have seemed to those who have collaborated on its production with manifest affection, that it would make an ideal play. I must also confess that I have approached none of the season's new offerings with more confident anticipation. I kept saying to myself this is certain to be the kind of play for which I have been waiting.

But then I saw it. I saw it, not only wanting but struggling to like it. I saw it, wondering from the first why I felt so let down and trusting that each new scene would suddenly capture the missing magic of the novel.

I realized there were moments of moonstruck enchantment. I was the more distressed, because I recognized the evening's separate excellences. Mr. Thomson's beckoning and eerie

*THE GRASS HARP, a dramatization by Truman Capote of his novel. Directed by Robert Lewis. Scenery and costumes by Cecil Beaton. Music by Virgil Thomson. Presented by Saint-Subber in association with Rita Allen. With a cast including Mildred Natwick, Johnny Stewart, Russell Collins, Georgia Burke, Alice Pearce, Ruth Nelson, Jonathan Harris, Lenka Peterson, Sterling Holloway, etc. At the Martin Beck Theatre, New York City. Opened March 27, 1952.

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music caught me in its spell. I was happily aware that, beguiling as were Mr. Beaton's transparent drop curtain and Victorian room, I have seldom seen a setting of greater beauty than his woodland exterior with its tree house. I was conscious, too, of how simple and right were the performances by Miss Natwick, Mr. Stewart, Mr. Collins, and Miss Burke.

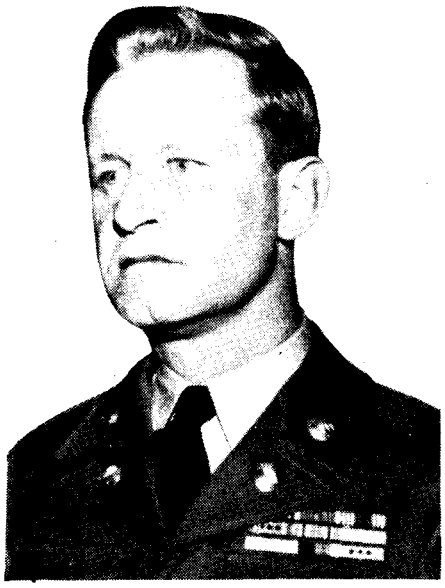
Occasionally I was able to respond to a scene which had the quality that I thought Mr. Lewis would bring to the whole production. Once in a while a single speech or line of Mr. Capote's came across, possessed of its original humor, melancholy, or wisdom. Yet, somehow or other, the illusion and wonder had gone for me.

It was not the changes in the story that disturbed me, though I do think much has been lost by the dropped episodes, the elimination of the older boy Riley, and the new ending with Miss Dolly alive and supposedly reunited with her sister. The real causes of my disappointment lay elsewhere. The secondary performances struck me as being hopelessly flat. I was upset by Ruth Nelson's empty overplaying of Miss Verena and embarrassed by the crude and childish manner in which the townspeople were reduced to caricatures.

Even the good actors seemed to me to suffer from the handicap of Mr. Capote's inability to transform his novel into a play. Men who, in the literary sense, are not authors at all can be admirable playwrights. Unfortunately, the reverse is no less true, as "The Grass Harp" once again makes clear. The fact that Mr. Capote is a talented and original novelist in no way guarantees that he knows or can meet the theatre's needs. He writes, and writes beautifully, for the reading eye but not as yet for the speaking actor or the listening audience. His characters, though unforgettably projected in his pages, are not sustained behind the footlights by those preparations for a coming scene or those swift interchanges in speech which can do so much to make dialogue dramatic. To retain their magic, they need the sorcery of this descriptive prose.

It costs me pain to find myself so resistant to the stage version of "The Grass Harp," when my admiration for the novel is genuine. But I sat before it, unable to enter into that land of dreams made so delightful by Mr. Capote in his book, and agreeing increasingly with his judge that "a man who doesn't dream is like a man who doesn't sweat: he stores up a lot of poison."

—JOHN MASON BROWN.



M/Sgt. Ernest R. Kouma
Medal of Honor

THE LONG August night was hot—but not as hot as the bitter fighting that raged about Agok, Korea. Sergeant Kouma was covering the withdrawal of infantry units from the front. Discovering that his tank was the only obstacle in the path of an enemy breakthrough, Sergeant Kouma waged a furious nine-hour battle, running an eight-mile gantlet through enemy lines. He withdrew only after his ammunition was exhausted and he had left 250 enemy dead behind him. Even then, although wounded twice, he attempted to resupply his tank and return to the fighting.

"A withdrawing action is not my idea of how Americans should fight," says Ernest Kouma. "If we must fight, let's be strong enough to take the offensive. In fact, *if we're strong enough*, we may not have to fight at all. Because, nowadays, *peace is for the strong*.

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Broadway Postscript

REBELS IN THE WINGS

PERHAPS no two people in the theatre are more dissimilar than twenty-seven-year-old Truman Capote and seventy-year-old Theodore Komisarjevsky. Yet within a week of each other both have confounded Broadway with productions that are off the beaten track and which have split critical opinion violently.

Mr. Capote is the author of "The Grass Harp" (reviewed on page 43), which concerns a group of people passively rebelling against a violation of the unwritten code of our civilization. He considers his play not a fantasy, but "something emotionally and psychologically true." "This doesn't mean melodrama," warns the short pigeon-like writer in a nasal twang that makes him seem older and fussier than he is. "It is meant to be a wild wonderful butterfly, and any melodramatic touches would be like dipping that butterfly into gooey molasses."

The tortoise-shelled playwright, whose taste for the passive and the delicate is indicated by the fact that his favorite theatre pieces are "The Glass Menagerie," "Ring Round the Moon," and John Gielgud's revival of "The Importance of Being Earnest," is delighted with a great deal about the production of his first play. Virgil Thomson's music; Cecil Beaton's sets, which are "like looking inside a sugared Easter egg"; and Mildred Natwick's performance, which "makes her remarkably like the real Dolly," are highest on his list of what is right about "The Grass Harp." What is wrong he won't discuss except to say his faith in his own judgment has gone up considerably.

Mr. Capote feels that the play contains just about everything that was in the novel except the grass harp as a symbol that things go on forever with nothing being lost. "Of course," he admits, "I did take the more colorful character of Riley Henderson and put him in Collin's boots. I felt that the Collin in the book had no stage presence and that I couldn't develop the emotional situation between Collin and Riley in a short play."

That Mr. Capote feels relatively optimistic about the results of his first experience is suggested by his announced plan to write another play as soon as he finishes a book of short stories now in progress. He will say nothing about it except that it is something like the best parts of "Come of Age," but not in rhyme or meter; and that it is contemporary, taking place somewhere everybody knows about, but not in America or Italy.

MR. Komisarjevsky, who has just staged the current City Center Opera production of "Wozzeck" (reviewed on page 47), is also riding the crest of a wave of dissenting opinion. Some have hailed the way he has handled Büchner's tragedy, while others have complained either that he has staged an expressionistic piece of work too naturalistically or a naturalistic piece of work too expressionistically.

"What is expressionism, I ask you? It's a joke," expostulates the gaunt and stormy director. "Richard III on a red staircase, that's expressionism. Nothing whatever to do with Büchner. Büchner wrote in 1835 and was one of the first naturalists. We have staged the opera as he intended, as a naturalistic nightmare."

The opera, a fifteen-scene abbreviation of the twenty-five scene play, is a rare opportunity for drama lovers. Until Henry Schnitzler's and Seth Ulman's translation was published in an anthology a year ago ("New Directions in Prose and Poetry 12," New Directions, $5) there was no way for Americans even to read this masterpiece constructed from Büchner's fragmentary notes. While the opera is being sung in English, it would be advisable for people to read up on it ahead of time, as the words are not always audible. In addition, the ideas in Büchner are profound and benefit by analysis. A. H. J. Knight, in the first attempt at a full-length study of the playwright in English ("George Büchner," Macmillan, $4.50), provides a good basis for such analysis. He concludes that in "Wozzeck" Büchner was concerned with the real nature of man *not* as determined by external circumstances. Mr. Komisarjevsky, however, interprets Wozzeck as "a symbol of the poor oppressed people."

Says the cantankerous Komisarjevsky with a twinkle in his eye: "In Europe when people boo a play we schedule extra performances." Broadway hasn't subscribed to this principle as yet, but City Center is not discouraged by the reception of "Wozzeck" and is going ahead with announced plans for a fourth performance of the opera on Tuesday evening, April 22.

—HENRY HEWES.

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SR Goes to the Movies

SPIES AND THE FBI

"WALK East on Beacon" (Columbia) is the latest in a series of pictures produced by Louis de Rochemont for which a new and exact name should be found. Naturally leery of the implications of the word "documentary," Mr. De Rochemont calls this one "a drama of real life"; it was suggested by a factual report on counter-espionage made by J. Edgar Hoover, and the FBI cooperated on the production. Included are sequences showing both the physical and intellectual equipment by which spies are captured; at the same time, the picture, written by Leo Rosten, has a matrix of fiction, a strong current of personal emotions that fuses all the relevant fact into a fairly tumultous melodrama.

The importance of this kind of picture can be judged by comparing it with Leo McCarey's production of "My Son John," (Paramount) which also deals with spies and the FBI. "Walk East on Beacon" is specific: a Communist agent arrives in America to spur the slow-moving apparatus in Boston to acquiring the facts about an American top-secret project; in this apparatus are men and women, foreign-born and native, paid spies and zealots and men coerced; what they want, steal, and finally lose is a tape recording of intricate mathematical formulas concerning our weapons of the future. Their fronts are a florist shop and a photographer's studio. Everything is tangible.

Not being a fact-film "My Son John" is divorced from anything as tangible as mathematics. The picture resolutely refuses to train the camera on any specific object connected with Communism. Its central character, brilliantly played by the late Robert Walker, says at the end, "I am a native-born American Communist and may God have mercy on my soul"—but this comes to us after he is dead. While he is alive we see nothing whatever of his work; we do not see him in action as a spy, we do not know what he is trying to get. He receives a phone call—we do not know from whom. He talks to associates, presumably in the Government —we do not know his position or theirs.

So, in the end, "My Son John" becomes the classic instance of guilt by association, the classic instance and the glorification of this dubious principle. For the solitary fact, the one palpable object, is a door key. The young man has, loses, and in the end is trapped by a key to the apartment of a woman who has been arrested (we aren't even told anything about her crime) by the FBI.

But if you make association your theme and use supercharged symbols for emotional effects, you run grave risks. There is a scene in which the father (Dean Jaggers) hits his son with a Bible. Technically this scene is strong, but it is ruined because at the very beginning of the picture another symbol has been placed before us: an empty chair. The mother raises her glass in a toast to the absent son and at this moment the father looks up with a glance of almost venomous hatred. The son is absent from his heart long before he suspects the taint of Communism. Why? Is Mr. McCarey trying to tell us the son became a Communist because his father hated him? Or what?

Except for appealing to all loyal citizens to report anything suspicious to the FBI, "Walk East on Beacon" has no "ideas." It does have, as I said, emotions, and the harsh brutality and the cunning of the espionage system itself contribute moral contrasts with the methods of the F.B.I. But the picture as a whole exposes, is does not exhort.

"My Son John" is a long exhortation against an enemy who remains undefined. Since the traitor is not shown in his treachery we must take everything else he does as stigmata of guilt; here Communism is made abhorrent to us not through what it visibly does (since it does nothing) but through its effect on the traitor. Unlike his two brothers (who are in the armed services) he is an intellectual; he kids his father for still belonging to the American Legion; he makes a jest at the expense of a jolly priest (and jolly Frank McHugh is); he doesn't agree that American citizens of foreign descent should go back where they came from if they don't like it here; instead of staying at home with his parents, he goes for a long talk with one of his old college professors.

These are his visible crimes. His capital offense is that he wants to cut the silver cord between him and his mother. With Helen Hayes playing the part (always with more, and often with better, acting than you would expect) the crime is virtually matricide; and it doesn't surprise you that, when she discovers the fatal key, she turns her son in.

The way to defeat Communism is to meet its strength with ours; the way to lose is to dissipate our forces. In its course "My Son John" makes war on science, on free inquiry, on the critical temperament, and—as the source and center of all these things—on any education that sets men's minds free. By implication, since it never says anything directly, it makes a present of these things to the Communists. Heaven knows they need these qualities badly enough—but it is not our duty to surrender our chief weapons to our enemies.

"Walk East on Beacon" gives nothing to the Communists beyond their due as ruthless and powerful foes. In its camera techniques and its searching for the true strength of both sides in the drama, it is admirably impartial. In its way, "My Son John" is impartial, too. Regardless of race, creed, or color, anyone who genuinely distrusts the free intellectual enterprise of intelligent men will find something in it to fortify his prejudices. —GILBERT SELDES.

SR Recommends

Walk East on Beacon: Reviewed in this issue.

Singin' in the Rain: Gene Kelly in a nostalgic spoofing of the early talkies.

Encore: Another trio of Maugham short stories turned into an engaging film. (*SR* Mar. 29.)

The Man in the White Suit: Alec Guinness invents a fabric that will never wear out—with hilarious consequences. (*SR* Mar. 29.)

My Six Convicts: Prison lore based on Donald Powell Wilson's book of same name. (*SR* Mar. 29.)

Deadline—U.S.A.: For once, a true-to-life film about the newspaper profession. (*SR* Mar. 29.)

The Belle of New York: Fred Astaire as nimble as ever, with some captivating Currier & Ives backdrops. (*SR* Mar. 22.)

The Marrying Kind: Matrimony runs a bumpy but witty course as delineated by actress Judy Holliday, director George Cukor, and writers Kanin & Gordon. (*SR* Mar. 22.)

The Magic Garden: A light-hearted comedy from South Africa, with a plot compounded of miracles and a substratum of satire. (*SR* Mar. 15.)

5 Fingers: L. C. Moyzisch's "Operation Cicero" turned into a spy film that avoids all the usual clichés of the genre and includes an abundance of the Mankiewicz sophistication. (*SR* Mar. 8.)

Cry, the Beloved Country: A sensitive screen translation by Alan Paton of his moving novel of South African life. (*SR* Feb. 2.)

The Young and the Damned: Luis Bunuel's enlightened and enlightening study of Mexico's juvenile delinquents, reviewed here under its original title, "Los Olvidados." (*SR* Sept. 15.)

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Music to My Ears

ROSENSTOCK'S "WOZZECK" AT THE CITY CENTER — FLAGSTAD'S FAREWELL

ALMOST everything about the current production of Alban Berg's "Wozzeck" at the City Center calls for expression in terms of qualification, except the amount of nerve it took to put it on the first place and carry it through to an end, if not a conclusion, in the second. This was unbounded, colossal, staggering. If the orchestral direction by Joseph Rosenstock, or the vocal-dramatic impersonations of Marko Rothmueller and Patricia Neway, or the production scheme of Theodore Komisarjevsky were something else, the net effect was nevertheless a new point of vantage relative to the challenging score, which is known here only from last year's concert performance directed by Mitropoulos and the dimly recollected stage production of Stowkowski in 1931.

—*The Bettmann Archive.*

Alban Berg—"mounting eloquence."

Twenty-one years is a long time between "Wozzeck's" but this one struck me as decidedly less persuasive, for all its literal spelling out of the action, than the vaguely recollected one for which Robert Edmond Jones was the designer, William von Wymetal, Jr., the stage director. The unit sets favored by Komisarjevsky penalize mood and atmosphere by giving a small amount of credibility to isolated episodes and throwing a blanket of confusion over the whole.

In the current instance the stage level is divided by a staircase leading to an upper level. Clever lighting converts the upper level into a variety of locales—the pond where Marie is eventually murdered and in which Wozzeck drowns, a tavern for a drunken revel, a street on which soldiers parade. The right side of the lower level is, consistently, Marie's room; but she has, apparently, a duplex which opens on the upper level when convenient for the dramatic action. On the other side of the staircase is an area which is now captain's quarters, now barracks, now open square, now barroom. The checkered relation of space suggests that such proximity is intended by Berg, or Büchner, whose play he utilized. No such intention exists.

So much for action. The English text struck me as another liability. Berg's kind of agile text-setting is as much wedded to German vowel sounds and word formation as, say, "Pelléas" is to French. If you can imagine Maeterlinck in English, than you can do the same for Büchner. I can't. "A worthy man" is not "Ein guter Mensch," no matter how you slice it.

Rothmueller and Neway could be admired as diligent people laboring with insufficient vocal equipment against cruel demands. The former has, to his credit, a stolid, sub-human, dramatic presence to offer in a credible likeness of the eternally put-upon Wozzeck, but not nearly sufficient vocal flexibility or variety of sound. Miss Neway did, alas, another version of Magda Sorel in "The Consul," with only a few strained top tones as landmarks by which to judge Berg's writing. All the others—Luigi Velluci (Captain), Ralph Herbert (Doctor), Howard Vandenburg (Drum Major), even the usual capable David Lloyd (Andres)—wandered beyond their depth vocally before Wozzeck did physically. That they were all engulfed, musically, by the amount of sound Rosenstock permitted the orchestra to produce was too pat a parallel for the death by drowning of the central character.

Nevertheless, one learned more than a little about Berg and "Wozzeck" thanks to exposure to one more piece of evidence, no matter how incomplete. What I learned from this latest "Wozzeck" is its mounting eloquence and power as Berg wrote himself out of the fabric of intellectual method with which he started; the gathering directness and mood of the music as he became absorbed in the emotional upheaval of his vastly commonplace but not unappealing underman, Wozzeck, who rises to the supreme arrogance of which man is capable—taking another's life. Midway in Act II the whole creative process escapes from its intellectual framework and becomes fluidly expressive, up to and through the moody interlude in Act III which gives Berg an enduring status as a poet in tone. As for the laconic understatement of the final scene with the children's "Hip Hop," it is quite unique in the order of thing generically called "opera."

Berg had fifty years of life when he died on Christmas Eve, 1935. "Wozzeck" was completed in 1921, when he was thirty-six. As experience accumulates and evidence multiplies, the judgment must be that this work, for all its cumulative effect, was but an incident in his development. I can imagine a rigorously integrated, powerfully directed performance—say at the Metropolitan—which would penetrate much deeper than this one. But I think the final verdict would be that "Wozzeck" is a promise, not a fulfilment.

In the realm of fulfilment, the musical scene was presented with a classic example in the final farewell of Kirsten Flagstad at the season's last "Alcestis." Not only was the musical content as distant as the literature contains from the Wagner roles in which she attained her greatest fame; the text was neither her native Norwegian nor her adopted German, but the relatively exotic (for her) English, which she pronounced with greater clarity and purity than any other member of the cast. Those who shouted their bravos at the curtains or applauded for a full twenty minutes at the opera's end might be envied the power to give physical expression to their feelings. Others, who were trying to capture the image as durably as possible, to retain it is a measurement for some future phenomena, could only listen in silence. Kirsten Flagstad gave a vast amount of pleasure to all who heard her; to the critics who were too young to remember the last "Golden Age"—including this one—she gave a standard of excellence they will long cherish.

—IRVING KOLODIN.

Summer, Be Late

By Peggy Walden

"SUMMER, be late," the poet said,
And each tulip nods its head.
O, to put a staying hand
Over this just-verdant land,
Tree just leafed, and grass just sprung,
Summer to wait 'til Spring has sung
Her perfect song again.

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TV and Radio

INSIDE OUR SCHOOLS VIA TELEVISION

THIS issue on the textbook in American education coincides with two noteworthy attempts to bring school problems to the attention of TV audiences.

WMCA, an unaffiliated radio station in New York City, recently broadcast "The Battle for the Schools," five half-hour programs alerting citizens to the organized hysteria seeking a purge of teachers and textbooks that lately has been rampant around the nation. Before press time I was able to hear only the first of the series. That broadcast, however, assembled and narrated by Mrs. Dorothy Dunbar Bromley of the *New York Herald-Tribune*, along with the announced plans for the rest of the series, made me wish that there was some way in our competitive broadcasting pattern whereby these programs could be made available to listeners all over the country.

Mrs. Bromley's straightforward journalism and tape-recorded interviews exposed the attacks on our allegedly "subversive" schools that have been spearheaded by Allen Zoll's National Council for American Education—an organization described on "Battle for the Schools" as a superpatriot, money-making operation with its own warm niche, "subversive and Fascist," on the little list of the United States Attorney General.

With the emphasis, for metropolitan New York listeners, on recent outbreaks of the nasty contagion in Port Washington, Englewood, and Scarsdale, the series took care to present the views of local school critics as well as editors, school board members, educators, parents, and leading citizens. At the conclusion there was no doubt about the Bromley-WMCA point of view. Here was a stern, sharp call for a rally to the defense of our nation's public schools; an unequivocal delineation of the enemy and of his motives and methods in choosing wealthy, suburban communities with good school programs for his academic witchcraft. Here was a pungent description of bond issues for new facilities being undermined, and of the malicious application of the red brush to "90 per cent of our teachers and textbooks."

Beginning with Pasadena, California, the list of communities where the loathesome brew has already been mixed is long and sobering; and other cities may expect draughts. In informing the people how to recognize the threat and organize for constructive action to defeat it, WMCA did some on-the-target Paul Revere work.

Not that our schools are above honest criticism. New Yorkers saw the need for improvement in many respects on "Inside Our Schools," the cooperative WNBT-*Life* magazine-Board of Education TV and radio project, which recently completed a month's saturation bombing of NBC-New York schedules with sights and

sounds of metropolitan schools. Listener-viewers heard and saw affirmative aspects, too. The ratio was definitely on the "they are doing a grand job, we can be proud" side.

In a round-the-clock series of several score TV shows, televiewers saw four actual pickups from classrooms (a sad, small number for an "inside" operation). The heavy weight of the project was borne by special studio shows, tie-ins with on-the-air programs, and films. *Life* contributed audience promotion; producers Richard Krolik and David Ruley came from the "March of Time" staff; WNBT threw in the services of many of its personalities, and the Board of Education officially stamped "approved."

Technically the operation could not help showing signs of scramble and rush. Considering the difficulty of assembling such "bond-drive" gargantuans, WNBT's Ted Cott and staff, as well as the "March of Time" producers, did well. Unavoidably, many of the programs sampled were sketchily organized and often repetitious. There was no time for art, merely for coverage. A weakness at all points was the introduction of network "personalities" into this actuality area, where they seemed insincere and ineffectual. On the other hand, the remote pickups featuring the unbeatable vividness of the young scholars themselves were entertaining as well as informative. A rehearsal of the all-city high-school glee club was a spontaneous revelation of the musicianship and teaching ability of the instructors, and a panel discussion on juvenile delinquency proved arresting and disturbing by virtue of Judge Samuel Liebowitz's harrowing description of the "twilight-of-a-civilization" hoodlumism among New York's teen-agers.

"INSIDE OUR SCHOOLS" came to New York through the efforts of Roy E. Larsen, president of Time, Inc., and chairman of the National Citizens' Commission for the Public Schools, a five-year-old organization (now with some 1,600 local chapters) devoted to arousing interest in school improvement. Having made its debut last November in Louisville and tried out again for a day or more in Schenectady and St. Louis, the New York campaign represents the chief push to date. Eighteen other TV stations in major cities have tentatively indicated willingness to collaborate with *Life* in future local versions.

In its New York manifestation "Inside Our Schools" lacked one important ingredient: precise, pin-pointed delineation. A listener-viewer following the whole series would probably come away with the feeling: "Our schools are basically fine but they need improvement." But this is a conclusion capable of being articulated prior to exposure. What is needed is the sharp, cutting edge of an attitude, a pointing toward a specific goal. This is not to be achieved by surface bombardment but by isolation of specific problems, by perceptive penetration into them, and by insights leading to action, communicated in esthetic as well as social terms.

Such operations cannot be thrown together hurriedly in the enthusiasm of public service spiced with promotional possibilities. They must be created by new constellations of educators, producers, audience-developers, and researchers. The check list offered to viewers by *Life* for rating their schools is good but primary-grade in technique. Public service via TV needs resources commensurate with those of commerical TV. And this is still to come. —ROBERT LEWIS SHAYON.

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FICTION

(Continued from page 32)

(Tabitha, or Dorcas, of the Testament, whom Mr. Berstl brings into a different context).

This much said, opinion becomes a subjective matter. I just do not recognize this genesis of Paul the Apostle. The book is a preparation for Paul. This implies his case history. Is such a preparation necessary? Is it possible? This is not the ordinary case of child being father to the man.

I find a contradiction in Mr. Berstl's approach. It confuses the "psychological-realistic" with the elements of the "spiritual-miraculous." The bulk of the book seems bent upon preparing the way for a naturalistic interpretation of Paul's conversion. Yet at times along the way, and definitely afterward, a mystical tone is struck that seems to me in conflict with the rest. I come much closer to recognizing the converted Paul (what little we have of him in this volume). It is as if to say, "Well, here we are, but I didn't recognize the route by which we came."

I've said already that this is the work of a skilled craftsman in the European tradition. Also it is a reverent book, of no little spiritual depth. We cannot reach a real opinion on this interpretation of Paul until the second volume appears. On the evidence in thus far, I doubt that it will match Asch's great work, "The Apostle." Mr. Berstl is in his best vein in his account of the first things "seen" by Paul when the scales fall from his eyes at the healing touch of Ananias: "He perceived the divine roots in plant, beast, and human being, and was startled by the levity with which we shake off the divine in ourselves."

Twenty-five Pastoral Years

THE GOWN OF GLORY. By Agnes Sligh Turnbull. Boston: Houghton Mifflin Co. 403 pp. $3.75.

By Josephine Lawrence

THE congregation of David Lyall heard his sermons "vaguely, through a gentle veil of their own private thoughts." Agnes Sligh Turnbull's charitable interpretation of these listeners might also be applied to the growing number of Americans who, unable to endure the present, see the tranquil years that are past through a rose-colored haze.

In 1881 the town of Ladykirk could have served as a model for the restorations to which tourists flock today. David brought Mary his bride, to the manse of the Presbyterian church he was to serve as pastor. Twenty-five years later, when the story really begins, the town itself was little changed, but the pastor and his wife had three children restless to discover what life might hold for them.

During this quarter of a century, too, David and Mary had learned to live with grief—a little son had died—and had accepted two disappointments as final. One was the failure of the call to a larger church to materialize. Like most young ministers, David had hoped for a more important pastorate, better salary, and greater opportunities for the children.

The second trial he had brought upon himself by writing a book: "Religious Aspects of the Greater Poets." It cost him five hundred dollars to have it printed, and of his fifteen author's copies he gave away six and hid the remaining nine. But despite the surrender of their savings and the ebbing of their hopes, the published poems gave the flavor of wine to the plain lives of this gentle pair.

With two lovely daughters, Faith and Lucy, and a handsome son, Jeremy, in the house, the manse blossomed with romance like an orchard in May. Lucy fell in love with an attractive stranger who proved to be the son of extremely wealthy parents. Difficulties developed, mainly because the mother of the man preferred to select her own daughter-in-law. However, all was resolved without bitterness. Jeremy, who was to have gone to college and entered the ministry, decided to marry at twenty and take up farming. David and Mary concealed their disappointment and welcomed his girl. Faith, finding her talisman, was set free to look toward the happiness that was to be hers.

A very different love story was being lived at the same time by a member of David's congregation—a beautiful, unmarried woman in her forties who bore her first child. This scandal and its aftermath severely tested David's spiritual leadership.

Eventually his book brought him a coveted degree and he discovered his congregation's greatest worry to be the fear that he might be called to another charge. He perceived, as other fortunate men before him, that the realizations of his middle age were better than his youthful dreams.

THE Case AGAINST Psychoanalysis
A sensational new book by ANDREW SALTER
author of Conditioned Reflex Therapy
$2.50 at all booksellers HOLT

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AMERICA

(*Continued from page 27*)

found within the Union ranks ("The most striking thing about Union soldiers was their diversity").

The quality of this excellent book lies in its cumulative effect, which a review can but poorly indicate. But to me it suggests two thoughts especially, and these thoughts in turn may suggest something about the book. One is that the history of war, far from being confined to military history, ought in fact to be as broad as the history of peace. War has its technological history (e.g., Oak Ridge or, earlier, the mass production of weapons), its economic history (*e.g.*, mobilization, which might in itself constitute a whole field of economics), and its social history. "The Life of Billy Yank" is a notable example of the social history of war. The second thought, by no means novel but endowed with additional force by the reading of this volume, is that the most impressive heroism grows out of the unheroic. The clean, undoubting hero who bravely faces one clean, dramatic moment is flat indeed compared with the mortal man—be he Reb, Yank, doughboy, or G.I.—who transcends disease, mediocre leadership, and his own fears and, though cursing his fate in general and his officers in particular, endures to the end. In this respect Mr. Wiley's Yanks, despite the full disclosure of their frailities, emerge—not unlike his Rebs—as more authentic heroes than ever graced a Civil War monument.

Sage on the Sands

THE DESERT YEAR. By Joseph Wood Krutch. New York: William Sloane Assoc. 270 pp. $3.75.

By FRANK WATERS

JUST why does the desert hold such a fatal fascination for so many men?

After taking five quick looks at the desert country of New Mexico, Arizona, Utah, and California, a Connecticut professor returned to live for fifteen months in this world "which would have been alien had it not almost seemed that I had known and loved it in some previous existence." The present book is a record of Mr. Krutch's "Desert Year," a thoughtful interpretation of what the land, with its plants and animals, had been "trying to say to me for twelve years."

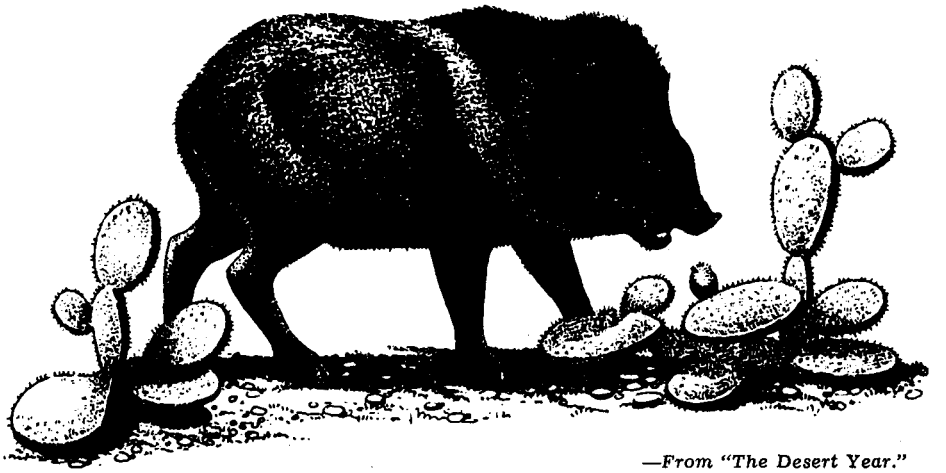
The ideal spot which he found was "a house not ten miles from a medium-sized town but plump in the middle of hundreds of acres of desert, untouched except for an occasional artificial oasis where someone has put a home." Some readers may wonder whether the precise locality should be identified as the outskirts of Tucson, Arizona, whose Chamber of Commerce claims for it 130,859 population. Others may question why he focuses his attention upon this Lower Sonoran section of the Great American Desert rather than upon its wilder sections: the stern Colorado Desert, the howling vastness of the great Mojave, and the stark-ribbed desert plateau stretching remotely north through the Navaho Reservation into Utah.

This is germane to the scope and theme of the book. "The Desert Year," unlike George Wharton James's "The Wonders of the Colorado Desert" of past years and J. B. Priestley's more recent "Midnight on the Desert," is not a travel book. The screaming, gritty wind never upsets his temper nor coffee pot. The spectral outlines of far volcanic ranges never drift across his pages. He is not held by the inimical, other-worldliness of the land as a whole—its gaping emptiness, the juxtaposition of space and time, the fantastical commonplace of mystical unreality.

But Mr. Krutch's choice was natural. "Nature's way here, her process and her moods, correspond to some mood which I find in myself." Like Thoreau, of whom he has written previously, he was content to live fully rather than to travel widely. And the philosophical generalizations which he distils from the objective particulars which he observes constitute the chief charm of his book.

A better essay, impelled by a purple sunset, on the simple acceptance of natural phenomena versus their analysis by science as merely subjective impressions would be hard to find. From the chance rescue of a bat drowning in a swimming pool springs an illuminating chapter on the difference between nature, which loves the species, and man, who loves the individual, with the warning corollary that no group of men should be allowed too much power over us lest they assume the dictates of nature herself. Again in his metaphor of the grasslands we are treated to the wise observation that nothing can really belong to anyone unless he needs and can use it. The way of the desert, which epitomizes the struggle of man against nature, is contrasted with the way of the jungle, the struggle of man against man. Does it augur ill for the human race, asks Mr. Krutch, that since the industrial revolution our techniques have produced a sort of artificial jungle, and that private individuals and governments alike seem to be reverting to "the law of the jungle"?

These conclusions are developed in an easy, gracious style. If they seem to point to old platitudinous truths the relearning of them is worth "The Desert Year." The desert "illustrates the fundamental contingencies of things-as-they-are" and "those who forget to observe her are pretty sure to act with disastrous disregard of the contingencies which she illustrates." That, sure enough, is the viewpoint of a leather-necked old Desert Rat as well as of a professor, an artist, and lover of nature.



—From "The Desert Year."

Frank Waters is the author of "The Colorado" in the Rivers of America Series.

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EUROPE

(*Continued from page 34*)

played by an actor by the name of Zybslaw Wozniak. The famous crap game in the first act was changed to a round of *boccia,* a bowling game played in the Italian part of Switzerland, and the song "Bess, yo' is my woman now" was translated as "Bess, du bist meine Frau, jetz."

It is quite obvious that Mr. Sutton enjoyed visiting Switzerland, and thinks you will, too. He tells you in reasonable details where to go, what to see, what to buy, where and what to eat and drink, and where to stay in Switzerland, and what it will cost, and he makes you enjoy listening to him.

Ambitions, Power, Wealth

THE AGE OF THE BAROQUE: 1610-1660. *Vol. V in The Rise of Modern Europe Series. By Carl J. Friedrich. New York: Harper & Bros. 367 pp. $5.*

By Leo Gershoy

AFTER debunking comes the age of reappraisal. Old Liberalism finds a new vital center; tradition in its cohesive strength re-emerges to confront revolution; conservatism is revisited. Now it is the turn of the Baroque to be rehabilitated. Professor Friedrich's exuberant enthusiasm for the two dynamic, crowded generations that he calls "the age of the Baroque" comes close to being a love story of a man enamored with an era that he has carefully examined and long pondered. The outstanding characteristic, and the great merit, of his learned, freshly conceived, vigorous, and unevenly presented volume in The Rise of Modern Europe Series is his new unitary conception of the highly diverse, even starkly contrasting, manifestations of European life roughly between 1610 and 1660. According to that view the European effort, operating within a "common field of movement, intensity, tension, and force," was dominated by a dual polarity that pulled it toward contrasting extremes. Politics, war, speculation, music, literature, and the arts were all correlated expressions of a new sense of power, and in the case of many, of striving for unbounded power. This engulfing passion Hobbes caught in a memorable phrase: "So that in the first place I put for a generall inclination of all mankind, a perpetuall and restless desire of Power, after Power, that ceaseth only in Death."

The stage was an extraordinary one, writes Professor Friedrich, "the like of which Western civilization had not seen before or since." So extraordinary in fact that he is tempted, after finishing his survey of belles-lettres, music, and the arts, where such herculean figures as Bernini and Monteverdi, Lope de Vega and Velasquez, Calderon and Rubens, Milton and Poussin pass in review, "to proclaim it [the Baroque] the high-water mark of European creative effort." The critical historial eyebrow may be raised at this point, will certainly be raised, but the eye and the ear cannot complain that his words fail to catch the dramatic mood, to underscore the polarity of the creative effort, of the heroic attempt "to accomplish the impossible in all directions."

On the political side he sees the modern, nation-state being hammered out against the tenacious resistance of the old "estates," at one pole emerging in Richelieu's absolutist France and at the other eventuating in English constitutionalism. In international politics the conflict also rages between the estates and the new State, coming to a head in the Thirty Years' War, which ended the medieval empire and forever blunted the ambition of the Counter-Reformation to reunite Christian Europe. The pages dealing with those struggles, with the careers of Wallenstein, Richelieu, Charles I and his opponents, make engrossing reading, and most interesting of all perhaps is the interpretation of Cromwell, whom the author sees as "the greatest single individual of the two generations." Less dramatic by their very subject, but equally searching, are the briefer evaluations of the giants of the first generation of scientific experimentation and of the incomparable Hobbes, psychologist and political scientist without equal.

Whether the author's thesis is valid, whether his enthusiasm will prove infectious may be open to question, but these is no question that he has presented his case for the inner unity and the uniqueness of the Baroque with

Leo Gershoy, professor of history at New York University, is the author of "From Despotism to Revolution."

He likes movies...

We've often wondered why people who apparently don't like movies become movie critics.

We go to a movie and enjoy it thoroughly. Then, a few days later, we read the movie column of some magazine only to discover how dull or dim-witted we were for ever having gone near the theatre, much less enjoying the picture.

Our Holiday movie critic, Al Hine, actually *likes* movies. He's a movie fan first, a critic second.

Al's monthly movie column in Holiday reflects the views of an intelligent moviegoer who expects to be entertained. He waves no banner for any special type of movie. He's on no search for the much revered "mature message" or "great art form." Al looks only to be pleased and entertained — 75 cents' worth, a dollar's worth, whatever the price of the ticket.

Be it comedy or crusade, if a film pleases Al Hine, he says so — and explains why. If it doesn't, he explains that, too. We think he does both extremely well. We suggest you read him in Holiday — now on the stands.

P. S. Also in the current Holiday are Emily Kimbrough, Ludwig Bemelmans, Clifton Fadiman, Joe McCarthy, Christopher LaFarge.

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truly baroque forcefulness. This is revisionism with a vengeance and with verve, a striking and challenging effort to establish a new synthesis. The illustrations, some forty-nine black-and-white reproductions, complement the word pictures of this unruly power drive, so nakedly sensual and so mystically devout, so ornately splendid and so poignantly naturalistic.

Europe Book Notes

THE EMERGENCE OF THE GREAT POWERS, 1685-1715. *By John B. Wolf. Harper.* $5. In this new volume of The Rise of Modern Europe Series, Professor Wolf concerns himself with the years from 1685 to 1715 in the evolution of Europe. In political history these were the years of Louis XIV, James II, William and Mary, Anne, and Peter the Great; in military history, of Marlborough; in intellectual history, of Locke, Newton, Bayle, and Fénelon. Of course, Professor Wolf deals with all these famous historical people—and many more besides. But he is rarely the dramatic, picturesque, or storytelling type of historian who seeks to make the people of the past live again in the pages of a history book. His conception of history is almost exclusively analytical and interpretative. It is typical of his approach that when he deals, for example, with one of the most humorous episodes in the history of modern Europe—the first flight of James II—he brushes it very quickly aside. This book demands—and deserves—a reader who is willing to concentrate, to pause, to wonder, and even to reread sentences, paragraphs, and whole pages.

As a rule Professor Wolf has apportioned the space allotted to him with skill. He devotes a little more than half his book to political, diplomatic, and military development. The remainder he gives to economic, intellectual, religious, and cultural history. Since the study of military history has often been ignored by modern historians, he deserves to be congratulated for granting to it some of the importance it had in the life of the last three decades of the Age of Louis XIV. But his disregard of agricultural history in a period when most Europeans were farmers is unfortunate. And he gives too little attention to social history—the study of the life of the people. This deficiency is especially glaring, for 1685, the starting-point of Professor Wolf's book, is a year that Macaulay made famous in the epoch-making third chapter of his "History of England," a chapter that continues to stand out as one of the masterpieces in the literature of social history.

—HERMAN AUSUBEL.

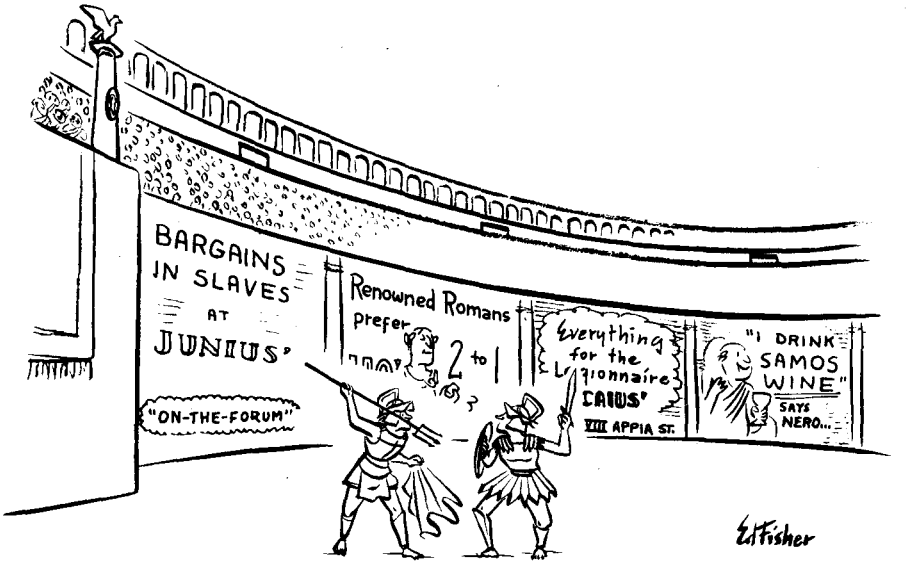
THE HAPSBURG MONARCHY, 1867-1914. *By Arthur J. May. Harvard University Press.* $6. "If you and yours hate this state—and it is unfortunately a fact that hatred of Austria is spreading in Bohemia through your teachings—what will you do with your country, which is too small to stand alone? Will you give it to Germany or to Russia, for you have no other choice if you abandon the Austrian Union." This bitterly prophetic warning was uttered more than sixty years ago (1891) by Prince Charles Schwarzenberg in response to an intemperate attack on Austria by the nationalistic Young Czech journalist Edward Grégr. And verily, after a few years of independence following the First World War and the breakup of Austria-Hungary, the Czech people fell successively under the dominance of both the Nazi Germans and the Bolshevik Russians.

It is the story of such disruptive efforts by the Czechs and other Slavic nationalities who tried to destroy Austria-Hungary, and of the strivings of certain German Austrians and Magyars to hold it together, which forms the main content of this excellent volume. Professor May has written what seems to me to be the fairest and clearest description in English of the political, economic, social, religious, and cultural life of the Dual Monarchy from the end of the Austro-Prussian War to the outbreak of the First World War. With a full knowledge of the sources, with a deep understanding of and sympathy for the Austrian people, and with a commendable historical impartiality, he has produced a first-rate evaluation of the centripetal and centrifugal forces in the Polyglot Empire. Less opinionated than A. J. P. Taylor, less argumentative than Oscar Jászi, less involved than André Tibal, Dr. May has drawn a true-to-life picture of *l'Autrichien*, with all his strengths and his weaknesses, his contributions and his failures.

—WALTER CONSUELO LANGSAM.

THE PAGEANT OF NETHERLANDS HISTORY. By Adriaan J. Barnouw. Longmans, Green. $4.50. Professor Barnouw taught Dutch language and literature in his native Holland before he became Queen Wilhelmina Professor of the History, Language, and Literature of the Netherlands at Columbia University in 1921. In this intimate, heartwarming introduction to the people of the Netherlands, their social and intellectual evolution, their character and culture, he offers American readers a chance to discover the charm of the Low Countries under the happiest auspices. If his mode of presentation had to be described in two words, those words would be clarity and charity. He has not attempted to recapitulate all the details—the treaties, dates, decrees, the treasons, stratagems, and spoils—although the eighteen-page index suggests the wealth of information conveyed by his effortless prose. As in the most characteristic Dutch paintings the mood of a homely scene and the artist's love of his subject are the compelling qualities (although the details are there if sought), so in these pages the domestic traits and the civility of the Dutch people and the author's affection for them are the chief attractions. It is a hospitable book.

—GEOFFREY BRUUN.



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A SUMMING-UP

(*Continued from page 23*)

guiding questions which may help: are published on page 63.

No one group or special interest can safely be permitted to dominate the content of textbooks. In a sense, the book ideally becomes an added plate in the armor *against* prejudices and indoctrination—an armor rather than a weapon.

THERE is no need to guess at the ultimate effect of the conscious use of textbooks as weapons. On July 15, 1949, T. I. Basova, a teaching expert in the Russian schools, wrote in an official Moscow education publication: "We must examine in a profoundly critical and most careful manner the foreign textbooks of our Socialist schools and test them to see if they are not vestiges of those deleterious and vicious ideas which had a place in the pre-Revolution Russian school and whether they answer in due form to the demands of a Soviet textbook." The course of totalitarian regimes in the past makes it highly doubtful whether such methods of "teaching" even fulfil their primary purpose of making the country safe for the dictators; but even if they did, there would be no reason to conclude that similar methods could make any part of the world safe for democracy, or for private enterprise.

One last word. Among the critics of some current textbooks there are some who object to the description of America as a democracy. This view would leave few textbooks in the schools. Those who are suspicious of, or opposed to, democracy should be permitted to state their suspicions and their opposition freely. In fact, their particular views should be clearly explained in the appropriate textbooks to be used in our schools. What they cannot rightly demand of the public schools is that their views be adopted as the ideological premise for the teaching or the texts used in the classroom. For when that is done the decisive step has been taken: across the line of free ideas and into the no-man's-land of conspiracy. It was for conspiracy against democracy that the Communist leaders were justly tried and convicted. Nobody who wishes to use teachings and books similarly, as weapons in a conspiracy against democracy, should expect other treatment.

Many of the critics, on the other hand, are motivated by nothing more sinister than fear (and this is, indeed, often a frightening world.) But, as Gerald W. Johnson wrote in "This American People," the fathers of the republic believed that "to permit fear to override hope is to abandon the great experiment and to admit that the thesis that 'governments derive their just powers from the consent of the governed' is a lie. For consent is never freely given by people who are afraid . . ."

This concerns the bedrock of popular government. Fear can destroy education as surely as it can destroy government, and a school weakened by fear cannot provide the human material needed to uphold and perpetuate free enterprise and free popular government.

—FRED M. HECHINGER.

A Goodkind Memorial

MANY of the persons who were associated with Gilbert E. Goodkind, the late executive secretary of the American Booksellers Association, have been working to create a memorial to him "as an expression of appreciation for the devotion and effectiveness with which he served the booksellers—and the book industry—of America."

Out of many conversations on the subject there has emerged a movement to establish a small trust fund for the purpose of a college education for Mr. Goodkind's only child Robert, now five, who was the sole survivor of the tragic automobile accident in January that claimed the lives of both his parents and both his paternal grandparents. This fund would be administered by Robert's uncle and guardian, Howard L. Goodkind.

Allan McMahan, president of the American Booksellers Association; Theodore J. Waller, managing director, and Donald S. Cameron, executive secretary, of the American Book Publishers Council, and J. R. Cominsky, publisher of *The Saturday Review*, are communicating with publishers and others in the industry concerning the fund. Checks should be made payable to "Howard L. Goodkind as Trustee." Mr. Cominsky is acting as treasurer of the fund.

Are you getting the most out of books?

You are one of America's hundreds of thousands of mature, intelligent readers. You read perhaps forty or fifty writings a year — novels, poetry, plays, articles and reports. The chances are, too, that you are not getting the fullest measure of enjoyment and understanding from them because of faulty reading habits which nearly all of us have. This new book by a foremost educator in reading techniques shows how you can increase your reading competency; how to read paragraphs and sentences; how to read the classics and the literature of information; how to expand your vocabulary; how to increase your *speed* of reading — how to respond creatively to the stimulus of an awakened imagination and to the challenge of new ideas.

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A COLLEGE PROFESSOR

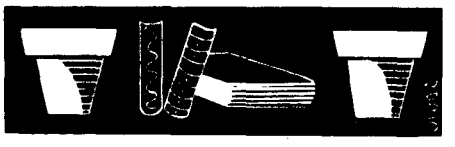
(*Continued from page* 23)

out of learning. Their authors have had all the excitement of the chase . . . and leave the student only the dead quarry." In actual fact, it is the business of the textbook to prepare the student for the chase, to give him the lay of the land, to arm him for the hunt, to point out the whereabouts of much exciting game. It is a real pity to send the uninitiated student off on a wild-goose chase without these first essentials. Left to his own devices, or assigned a bewildering array of books from which to read, he may miss the fundamentals altogether. He is not much better off than the freshman who undertakes to write a paper following the advice of a sophomore: "If you lift your stuff all from one book," the wised-up guy explains, "that's plagiarism, but if you take it from two or three books and mix it up a little, that's research." Taking his "stuff" from two or three books, and trying to patch together pieces that he can't make fit, is probably less rewarding to the student than reading first a good basic text, then taking off for a real chase when he catches sight of his kind of game.

WHETHER the use of textbooks is good or bad may be debated endlessly, but the fact remains that under present circumstances they are almost a necessity in American colleges and universities. Most of our colleges, although certainly not all of them, lack the library facilities necessary for the elimination of textbooks. If students are to be assigned readings in a variety of books the variety of books must be available, many copies of each. Most college library budgets will not stand this strain. The universities are not much better off. Their libraries have at least one copy of almost any book that an instructor might wish to assign, but, where the colleges would need dozens of duplicates, the universities would need hundreds. Nor do the facilities always exist for the use of these books, even when duplicates abound. Library reading rooms are generally taxed far beyond their space resources, while annoying "one-hour" or "two-hour" or "one-day" limitations on borrowings tend to dampen the ardor of even the eagerest of the "eager beavers." Students, of course, could be required to buy many books for each course rather than just one or two, but this is generally another financial impossibility. So the rule in most colleges and universities alike is a textbook requirement for every student in every course.

In the various social studies it is increasingly common to ask the students to purchase, in addition to a textbook, a book of supplementary readings. If the subject is history these books are pretty sure to contain many important documents, but the selections are rarely restricted to original sources. Indeed, the first such book on my shelves to catch my eye turns out to have no documents in it whatever, but only extracts from the writings of well-known historians—such great names in American historiography as Charles M. Andrews, Francis Parkman, George Louis Beer, Carl Becker, Charles A. Beard, and Henry Adams. Students who are asked to read selections from these writers have no legitimate right to gripe; they could hardly be directed to better authorities. Work-books, usually based mainly upon the text but putting a premium on additional reading, are also fairly common. Even the frequently overworked and sometimes underprepared instructor is not forgotten. Publishers often insist that the now thoroughly harassed textbook writer produce for free distribution teachers' manuals, fully equipped with illustrative material not given in the text, original ideas to be used in enlivening lectures, special up-to-the-minute reading assignments, and examination questions complete with answers. A few years ago I received a series of letters from somewhere in the Deep South asking for a "key" to one of my books. At the time I hadn't the faintest idea what my correspondents meant, but I know now. My publishers made me do one.

The writers of college textbooks are a good deal less put upon than those who undertake to write for high schools or the grades. Educational fads and fancies are apt to be potent where the very young are concerned, and the writer who drops a few lengths behind the head of the parade is in real trouble; or at least his publishers are, for some of these books are enormously expensive to manufacture. But at the college level a man may write the kind of book he wants to write the way he wants to write it. If his book wins the approval of those who



teach it that is likely to be the final test; only rarely must it run the gauntlet of state boards or other higher-ups. If it doesn't sell he can console himself with the thought that it was too good a job to be properly appreciated, and continue to live on his salary the way he did before. Moreover, it is usually published at minimum cost and without embellishments, and it is pretty sure to sell enough copies, if only to the writer's students, to enable his publishers at least to break even. He is not obliged to "write down" to a given age group; he may use all the fifty-cent words he knows; he may call the war of 1861-65 the "Civil War" or the "War Between the States," whichever strikes his fancy; he may even veil only thinly his views on politics, religion, and the Supreme Court.

And yet, wrapped in immunity as he is, he cannot be too smug. He may find a law that will cross him up. A former colleague of mine, for example, a biologist, once fell afoul of such a law with a chapter he had written on evolution. His publishers suggested a special edition, for sale only within the state in question, that would omit the offending chapter; but my colleague would have none of it. His book was his book; people could take it or leave it as they pleased. To his considerable irritation, the problem was neatly solved somewhere along the line by means of a large pair of scissors.

The uses to which textbooks are put vary considerably. The commonest type of college course combines lectures and quiz sections, two of the former to one of the latter, or one of the former to two of the latter, each week. In the sections the textbook is generally the *pièce de résistance*. If the section leader is on his toes, and can persuade his class to read the assignment in advance, it provides the common knowledge necessary for an intelligent discussion. If the lectures are all given by one person they usually assist the textbook in giving unity to the course; if, however, some overzealous administrator has decreed a composite course, with a flock of different experts giving the lectures, the textbook, with what help it can get from the section leader, must hold the course together.

There ought to be a law against these so-called "cooperative" courses. Any one of the lecturers concerned in such a potpourri could no doubt give a good course, but the combination produces results that are almost inevitably terrible. Scholars are by instinct and training utter individualists; "a professor," some one has said, "is a man of another opinion." In a coop-

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erative course the lecturers, as a rule, are so busy emphasizing their own preciously held points of view that in the sum total they manage rather effectively to cancel each other out. Textbooks in which too many persons have had a hand, like courses of lectures by stellar performers, turn out as a rule to be a little short on unity. To combine a composite course of lectures and a composite textbook puts an intolerable burden on the poor section leader, who all too frequently is only an inexperienced graduate student with a still imperfect knowledge of his field.

There are many other types of textbook use. Lecturers in advanced courses sometimes assign a text, but check up on how well the students read it only by written examinations given at rare intervals. Students in such courses often "never crack a book," and depend on what they remember from the lectures to pull them through. At the other extreme is the exclusively recitation or discussion system, where three days or more each week the students must recite the textbook back to the teacher, or, far better, discuss with him both the text assignment and whatever else they may have read on the subject. The more "progressive" colleges often disdain textbooks, and think up other ways, some very hard and some very easy, to put the student through his paces.

Everyone who has written a textbook must wonder from time to time what the students who are obliged to read his book really get from it; that is, in addition to a grade in a course. Thinking back four decades to my own college days, I can remember only a very few of the textbooks I used, and of these still fewer that stand out because of any merit I then recognized in them. Easily at the head of this latter list I would put W. A. Locy's "Biology and Its Makers." I don't know whether biologists regarded, or regard, this as a good book or not, but it made a profound impression on me. If I still think of history as a living organism, growing, like a tree, at the roots, the trunk, and the branches all at the same time, I owe that concept no less to Locy than to any of the numerous historians under whom I studied. Locy, incidentally, was also a great teacher, one who could lecture successfully in competition with his own textbook, a rather heroic test. Then there were Robinson's "Introduction to the History of Western Europe" and Cheyney's "Short History of England," perhaps the first two really respectable textbooks in history to be written by Americans; and Emerton's "Introduction to the Study of the Middle Ages," a priceless gem; and Fish's "Development of American Nationality," which I virtually committed to memory. To this day I am embarrassed by the more than occasional outcroppings in what I have to say or write of phrases that, on reflection, I know I have lifted from Fish. He, too, like Locy, was a great teacher who could lecture in circles around his textbook, and could always hold his students' interest. The lecture system has been much maligned. It can be, and often is, a great stimulus to thought. Of certain lecturers, however, the less said the better.

AS for my students and myself? Once, after attending a convention of historians, I was invited to the home of a former student, a civic-minded young matron high up in the councils of the League of Women Voters. She was a bookish person; one whole wall of her living room was covered with books. Most notably, there in an honored place, where I couldn't possibly miss seeing them, the several books I had written sat solemnly together. Maybe she had put them out just for the occasion, but so what? She had kept them, hadn't she? I was proud, almost to the point of tears. For usually I see these worthy tomes only in the hands of students who have been required reluctantly to buy them, or standing row after row in altogether too unbattered condition on the shelves of a second-hand book store.

FRASER YOUNG'S LITERARY CRYPT No. 461

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 461 will be found in the next issue.

PYPME TGB NPPSN

QUM WMXWK; HXW JUO

UBAE SBUZN ZKU KGN

QUXBO LW.

—AUMO IKPNWPMQLPAO.

Answer to Crypt No. 460

The most valuable sense of humor is the kind that enables a person to see instantly what it isn't safe to laugh at.

—ANONYMOUS.

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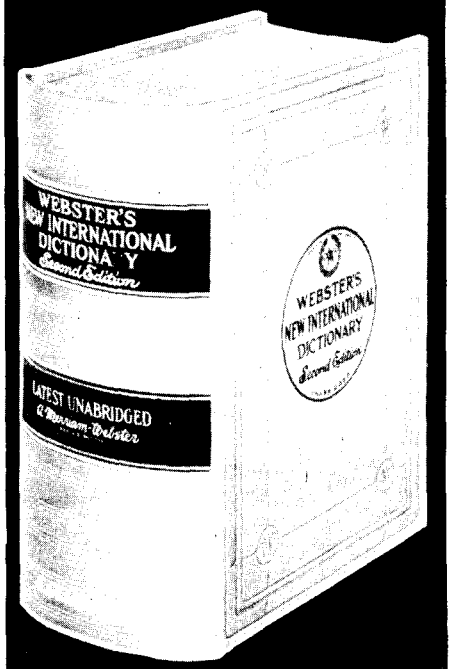

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SCHOOL SUPERINTENDENT

(*Continued from page 22*)

publishers. It is desirable that books be relatively small in size and that each one deal with a rather limited area of subject matter. For example, the usual geography book of three hundred pages might well be published in four or five small volumes, each volume dealing with one phase of the subject, providing greater flexibility in the purchase and use of text materials. Quite possibly suitable reference materals for unit teaching might be developed by pupils and parents collaborating with teacher-authors and publishers. This would contrast sharply with the present practice of having textbooks the work of a single author, who is frequently somewhat removed from current public-school teaching. It seems to me too much to expect one man or woman to prepare text materials which are appropriate for the great variety of pupil needs which are to be found throughout the classrooms of our land.

Just as the methods of using textbooks for use in the public schools now vary greatly, so do the methods of selecting them. In the larger school systems choices are made in accordance with carefully formulated rules and regulations. In the smaller systems procedures are usually more informal. However, a few basic principles apply to almost all selections of textbooks. Some of these are as follows:

1. All persons concerned with the textbooks under study should have a part in the selection. This means enlisting the help of teachers, supervisors, and principals. Parents and other interested citizens may be of assistance at certain points in the process. This broadened participation should result in more satisfactory selection of books and should help in dispelling the public mistrust and disturbance over textbooks which frequently occur.

2. All available texts in a given subject area should be examined before selections are made. Publishers should be asked to submit latest samples which should be paid for by the school district or returned to the publishers if in proper condition. Salesmen may be invited to meet with reviewing committees or to furnish printed briefs of their texts. The value of oral presentations by salesmen is doubtful when committees are already giving careful study and objective consideration to the books which have been submitted.

3. The selection of textbooks should be an important phase of the curriculum development program within the school system. It is quite doubtful if a single textbook in any area will be found to be suitable for all the pupils in a class where there is the usual wide range in ability and background. This means that several textbooks, four to six perhaps, may be recommended in each subject for each grade level.

4. Textbook committees should present their findings to the superintendent of schools who, in turn, if he approves, recommends the list to the Board of Education for consideration and adoption. Most state school codes require that the "superintendent shall make recommendations to the Board concerning the selection of textbooks, instructional materials, and courses of study."

After adoption, the list becomes known as the "approved multiple list." Adoption is usually for a minimum three-year period to assure satisfactory usage of the books.

In considering new basic texts it is sometimes desirable to use the most promising ones on a trial basis for a semester or year in a few classrooms to determine through actual use their value as texts.

To sum up my thoughts on the textbook problem: It is a well accepted fact that textbooks have played and will continue to play a vital part in the education of the American people. Ways must be found, however, to develop textbooks which will be suitable for use as resource material, and which will provide the basic information needed to teach by means of units of interest and concern to pupils. Teacher-made or locally-developed instructional materials are making a vital contribution to modern educational programs and are destined to play even a greater role in years to come. The problem of producing these materials to have them attractive for children and bound sufficiently well to withstand continued use is one which local school systems must solve. It should be recognized that the commerical textbook and teacher-made materials at best are only tools of teaching. They can never supplant the personal efforts and contributions to be made by the classroom teacher. Text materials should be modified and improved, however, so that they become in reality the help that creative teachers throughout the country are needing.

ANOTHER CRITIC

(*Continued from page 21*)

Politburo should be explained to students and that attention should be given to the horrors as well as the achievements of the Bolshevik Revolution. Nevertheless, a soft radicalism has appeared to grip many textbooks that deal with Soviet Russia.

"Political Geography," by Pearcy and Fifield (Thomas Y. Crowell Co.), is one of the offending textbooks in this field. It is important because of the fact that it has been purchased in large quantities by the United States Government for the use of students in the Air Force Reserve Officers Training Corps. The authors give a bright picture of economic planning in the USSR without showing its evil aspects such as the loss of personal liberty and the use of force to secure compliance (p. 71). In describing the development of the collective farms in agriculture the authors imply that this alleged reform was accomplished without violence, which is contrary to fact (p. 73). In discussing the Nazi-Soviet Treaty of 1939 and the diplomacy preceding the Second World War the authors fail to recount the violation of treaties and the aggression of Soviet Russia against Poland, Finland, and the Baltic states (pp. 88-90). In describing the political power of the USSR the book barely mentions the Politburo and the Communist Party and offers no data on the destruction of freedom in Russia and the practice of bad faith toward foreign countries.

It would seem that when textbooks deal with totalitarian regimes which are the avowed enemies of the United States authors might at least give American democracy a slight edge in the comparison of systems. I do not mean to imply that Communist doctrines and the behavior of the Soviet state should not be studied in American high schools.

Undoubtedly there can be honest difference of opinion as to whether or not many American textbooks have abandoned a considerable amount of American tradition and have embraced Socialist planning. It is worthy of notice, however, that any abandonment of free enterprise and drift toward planned society meets the commendation of the Communist Party. The judge of this controversy under our American system is not the teacher, nor the colleges of education, nor any organization of teachers, but rather the people themselves in their respective school districts.

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A CRITIC

(Continued from page 17)

tive in driving the books out of many schools.

Opening their discussion of the USSR, Theodore P. Blaich and Joseph C. Baumgartner write in "The Challenge of Democracy" (Harper, 1947): "Like our own political system, Russia's is based on a constitution, adopted in 1936." By American definition Russia has no constitution whatever; the Soviets' "fundamental law" can be amended or voided at any session of the Supreme Soviet by two-thirds vote of both houses.

Three highly touted historians, Eugene C. Barker and Walter P. Webb, of the University of Texas, and Henry Steele Commager, of Columbia University, are the authors of "The Building of Our Nation" (Row, Peterson, 1948). They correctly describe the positions of the Federalist and Republican parties of post-Revolutionary days, then directly identify the latter with the Democratic Party of today. The truth is that regarding Constitutional construction, the point under discussion, the present Democratic position is that of the Federalists.

"Freedom's Frontier," by Ray Compton (Lyons & Carnahan, 1948), tells students that they have the "right" to clean, comfortable shelter and a good standard of living. Of course only a totalitarian government can make these guarantees, and not even such a government can "deliver."

All textbooks quoted above and all other similar texts examined by this writer describe America's government as a democracy, thus playing into the hands of the Communists as effectively as if the practice were the Reds' own planning, as it probably is, in part.

Communists use "adopted" words for their own purposes; they describe their theories and practices as democracy, and all planks of their immediate program as democratic. This is confusing, thus highly pleasing to Communists, since confusion is one of their best tools.

By definition and word derivation, democracy means government by men. Dean William F. Russell, of Teachers College, Columbia University, is the author of "The New 'Common Sense,'" which was incorporated with "Study of the Creed of Democracy," by Thomas H. Briggs, also of Columbia, in "The Meaning of Democracy" (Macmillan, 1941). Dean Russell wrote: "Democracy is a word formed of two Greek words meaning people and power; and by extension it means rule of all the people."

ACTUALLY democracy is rule by the majority, which, again "by extension," is rule of the stronger—the jungle law. Thus, Communists, advocates of brutalitarian rule, have every right to call themselves democrats. The slogan of democracy is "*vox populi vox dei.*" To a Christian this is heresy. Not even unanimous vote of all people of the earth can speak for God or repeal God's laws. America is a republic unlike any other ever established. True, the Constitution provides for representative government common to other republics, but it provides also a government of law, and the basic law is the moral law of the New Testament.

It was in the New Testament that Thomas Jefferson found the basic American ideology, written in deathless phrases in the Preamble to the Declaration of Independence. This is a Christian ideology, not to be found in any other religion or in any non-Christian philosophy. These statements about the bases of our American Government are demonstrable facts, but they are not to be found in modern texts. Rather, the writers ignore or subvert them.

Revoltingly un-Christian counsel is given to adolescents in "Planning My Future," product of the "guidance staff" of National Forum, Inc. (1946), where an attempt is made to offer a "short course" in practical psychology. Students are told that "a mature person does not deny his emotions or try to suppress them."

Many examples of subversion of Christian principles are in Dean William F. Russell's book, mentioned above. Documenting only one, he wrote approvingly of John Locke's idea: "Nature, as God made it, is not evil; evil comes from man's actions, and proper education can cure these defects." Christians know, of course, that redemption, not education, is the cure for the evil in men's hearts.

My conclusion: Modern-day textbooks strike sturdy, telling blows at the bases of American liberty.

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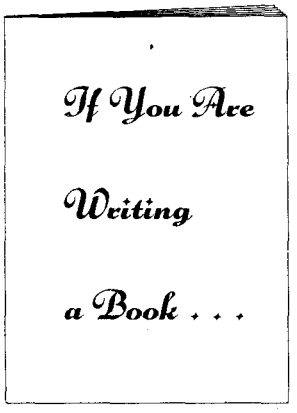

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INSIDE MAN, OUTSIDE MAN

(*Continued from page 28*)

only through an uglier counter-plot. Insight or purpose flee before the compulsions of tight little egos. Along with this is the apparent notion that the only truly worthwhile experience is that obtainable through self-gratification.

As an example of the latter, one fast-growing school of fiction writing deserves examination. We refer to the novel about the homosexual. At first these books served a useful purpose. They tried to provide a larger understanding of the special problems of a special group. But the initial phase quickly passed. In no time at all the homosexual in fiction was demanding special recognition. Indeed, it almost seemed that a literary lobby was at work to portray him as an emotional and biological aristocrat, capable of far deeper and keener pleasures than those vouchsafed to his desensitized and underprivileged neighbors. He seemed to demand not tolerance and understanding but acclaim. The reader cannot be blamed if, with the most generous impulses in the world towards people who are glandularly misendowed, he cannot accept such bigoted and arrant nonsense. Nor can he be expected to feel a special obligation to spend his time and money in the fictional company of people who are trying to make a fragrant periphery seem like the center of human existence.

But the homosexual novel is only illustrative of one aspect of the failure of many novelists to create characters who can make a valid claim on the intellect and imagination of the reader. Our main complaint is directed at the apparently increasing tendency of authors to get outside rather than inside their characters. The outside man is a type; he depends upon the bizarreness of his actions to get by, and fails. The inside man, the creature of dualism, has universal substance and has only to make visible a part of the inner struggle in order to communicate with the reader. He is difficult to create but the ability to do so is what is meant by good writing. Unusual plots are a dime a dozen; interesting people in fiction, real people, are rare and represent the highest expression of the writer's art. —N. C.

Your Literary I.Q.

By Howard Collins

SPINSTERS

These spinsters, instead of fading away in the time-honored tradition, did something memorable with their lives. Blanche McKeown, of Memphis, Tennessee, asks you to name the stories in which they appeared and also the authors who created them. Allowing five points for each correct answer, a score of sixty is par, seventy is very good, and eighty or better is excellent. Answers on page 69.

1. This elderly spinster, with the help of two young boys, dug up a corpse in an attempt to determine the murderer.
2. A teacher of English in a small Midwestern school reviews her life and finds it good.
3. For years this woman kept herself and her house just as they were on her wedding day when she heard that she had been jilted.
4. Charlie Sands had his hands full straightening out the difficulties of his middle-aged aunt and her two cronies.
5. After a long and wasting illness, a wealthy woman goes on a cruise fortified by new clothes and a new hair-do.
6. An unmarried sister, who runs a cent shop in old New England, becomes suddenly wealthy when a picture falls from the wall.
7. An old maid who lets her married sister adopt her illegitimate daughter feels the full force on the girl's wedding night.
8. After a disastrous elopement with a man who proved to be already married, this woman learned how to cope with the problems of everyday living.
9. This woman, who was very fat, carried the nickname Pitty-Pat, given by a doting father when she was a baby.
10. This girl, who fell in love with a fortune hunter, found revenge sweet when he was delivered into her hands.

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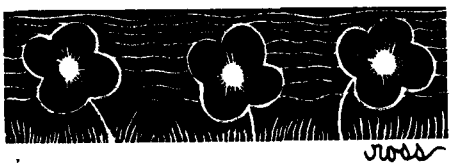
NEW EDITIONS

WE are told that it took more than two hundred thousand men, laboring constantly for more than twenty years, to build the Great Pyramid of Cheops. We have no similar set of figures by which to calculate roughly the man-hours that have been spent on explaining Shakespeare's plays and characters and text, but it is fairly certain that if we had such figures we should find the bard of Avon—as regards labor done in his behalf—well up in the running with the founder of the Fourth Dynasty.

One of the most original, stimulating, controversial products of this labor is J. Dover Wilson's "What Happens in 'Hamlet'," first published in 1935, now reissued, with some corrections and additions, by the Cambridge University Press ($5). The central portion of Professor Wilson's argument is his explanation of the King's indifference to the dumb-show which precedes the Gonzago-play, and so clearly parallels his own recent crime, and the explanation of how Hamlet's "mouse-trap" catches King and courtiers with different bait; but Professor Wilson is concerned with many other matters, large and small—the nature of the Ghost; the correct (?) reading of the line that is usually given as, "O, that this too too solid flesh would melt"; the importance of "the succession in Denmark" as a prime element of the plot; the relationship of Hamlet and Ophelia; the character of Gertrude; Hamlet's "madness"; the different punctuation of Second Quarto and First Folio; the character of Ophelia's funeral; Osric's real part in the action; Hamlet's inability to act—and in the course of these studies the editor of the New Cambridge Shakespeare takes his reader through the entire play, step by step. Of fundamental importance is his insistence that we try to recover the assumptions that were shared by Shakespeare and his audience. At times he is so ingenious that he is tripped up in the meshes of his own subtle net; but the operation of his intelligence is always delightful to follow. Like all other writers on "Hamlet," he spends much effort trying to unlock the mystery of the Prince's inaction. It has always seemed to me that the key to this mystery is simply the fact that Shakespeare could not permit Hamlet to kill the King, and thereby cut short the play. The dramatic skill with which he keeps Hamlet from killing Claudius is one of the measures of his genius.



Ford Madox Ford's "The Good Soldier" has been reissued (Knopf, $3), with an "interpretation" by Mark Schorer and a jacket statement, subscribed to by fifteen well-known writers, to the effect that this book "is one of the fifteen or twenty greatest novels produced in English in our century." I must disagree. Whatever its ironic, comic, and tragic virtues, "The Good Soldier" is marred by a major flaw. Supposedly the narrator is an American who has never seen England until six months before he begins his story, and his tale is spotted with a few self-conscious Americanisms; but his basic rhythms and his accents are as English as Melton Mowbray pie, while his eloquence is too often that of Ford himself, discoursing endlessly over a bottle or two of good, coarse Alsatian wine. And, if one cannot believe in the narrator, how can one believe in "the saddest story I have ever heard"?

In "Ask Me Tomorrow," now added to the Harbrace Classics (Harcourt, Brace, $1.75), James Gould Cozzens proved himself, back in 1940, one of the most distinguished of contemporary American stylists, a remarkably skilful story-teller, and one of our subtlest, most successful, most entertaining portrayers of character. I have enjoyed greatly the first three volumes in Farrar, Straus & Young's well-edited Great Letter Series: "The Selected Letters of William Cowper," edited by Mark Van Doren; "The Selected letters of John Keats," edited by Lionel Trilling; and "The Selected Letters of Henry Adams," edited by Newton Arvin ($3.50 each). "An Adventure," by Miss Moberly and Miss Jourdain—that strange but apparently true tale of how two English ladies were transported from the Versailles of 1901 to the Versailles of Louis XVI—has been reissued by Coward-McCann ($2). —BEN RAY REDMAN.

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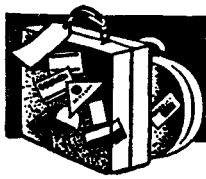

BOOKED for TRAVEL

TOURING BY WING AND BUGGY

ONE of my favorite systems for seeing what the Lower Slobbovians are fond of calling the Hew Hess Hay is the air-and-car method. This new arrangement permits a traveler to fly across a sizable chunk of real estate with great dispatch, pick up a rented car on arrival, and cover the last short lap on his own time.

Originally developed as a scheme to aid the businessman, the system has lately been developed into full-fledged vacation tours. It is a handy-dandy method for anyone who hasn't either the time or the inclination to drive long distances, for those who have no car of their own, and for those who abhor messing around with local transport once they arrive on vacation location. This summer there will be at least five packaged air-and-car tours from which to choose, covering New England, Niagara Falls, Colonial Williamsburg, Grand Canyon, and California. Drive-yourself cars but no tours will be available at virtually every major airport in the country. I suspect the time is not far off when the railroads will puff in with a similar system for driving your own rented car out of the depot. And there is no reason why one shouldn't be able to take the handy packaged tour of France commencing when you jump in your Peugeot on the dockside in Le Havre.

This new vacation plan is reputed to have been started by Warren Avis, owner of the car rental company which bears his name, who approached American Airlines in 1947 with the idea of renting automobiles to passengers at destination points. In three years Avis's seeds were sprouting blossoms and the Hertz Driv-Ur-Self System moved in to meet the competition. Both companies voted to give credit privileges and waive deposits on rental cars to all the holders of American Airlines Air Travel Plan cards. This dispensation was eventually extended to credit card holders of all scheduled airlines.

By last fall American was sufficiently convinced to buy a full-page advertisement in *The Saturday Evening Post* trumpeting the air and car tie-in. Auto rentals to airline passengers zoomed about 50 per cent last year. This summer many a head-scratching vacationer pondering the annual question will pounce on the packaged air-and car tours, which are as yet an exclusive American Airlines proposition.

In the East, for example, vacationers have a choice of five-, seven-, ten-, and fourteen-day tours of New England, with the cost of hotel, car, gas, oil, and insurance all lumped together. Travelers will sign up for the whole caboodle at the time they buy their air ticket, and reservations will await them as they swing around the prescribed course, lap by lap.

The ten-day tour, to take a sample, starts in Boston, covers 1,200 miles, and fits handsomely within a two-week vacation limit no matter where in the land you live. Picking up the car at the Boston airport, you spin out to Cape Cod the first day, cross Rhode Island and sleep in the Publick House at Old Sturbridge Village the second night, move on to Toy Town Tavern in Winchendon, Mass., the third night. The routing takes you on through Vermont, New Hampshire, crossing central Maine to Portland via Norway and Poland Springs, staying overnight the seventh day at Black Point Inn at Prout's Neck. From there the trip follows the famous rock-bound coast to Boston with accommodations either in the Ritz Carlton or the Parker House. The last two days are for daytime visits out of Boston to Concord and Lexington and for shopping. You leave the car at the airport and board the homebound

Seasickness: A New Report

DOWN from Canada last week came word of a new remedy for seasickness. The Canadian Government Travel Bureau announced it was "eyeing with interest" the report of Dr. Walter H. Johnson, of the Canadian Defence Research Board, who said he had traced the malaise to the fluid in the channels of the inner ear. Violent motion affects the fluid, and so motion sickness really depends upon how one "carries his head," Dr. Johnson reported. The Canadians were, they said, testing motion-sickness susceptibility with a fifteen-foot swing, electrically rocked, and a recorder for charting head movement. Strangely, their report made no reference to the new successful motion sickness remedy, Dramamine.

SR, which printed one of the first reports of Dramamine (May 7, 1949, later reprinted in the world-wide editions of *The Reader's Digest*), queried the Canadian source. Back came the answer: "Canadian scientists do not share American view that drugs are the answer to the problem . . . Experiments have shown a head rest gadget on back of aircraft seat brings marked decrease in the incidence of air sickness . . . Johnson advises arrested head motion by some means."

In Baltimore Dr. Leslie N. Gay, head of the Department of Allergy at Johns Hopkins and discoverer of Dramamine, called the news from Canada "old hat." He said that the effect of body position on the production of motion sickness was studied by "early investigators as well as by investigators in World War II." Gay pointed out that J. A. Irwin had suggested back in 1881 that a person lying down was much less likely to get seasick than one sitting upright. R. L. Noble of Canada had shown back in 1945, said Gay, that the effects of swing sickness and seasickness were related but not the same. "To study seasickness," Gay said, "you've got to get out on the sea." He had himself gotten out on the sea in 1948 on an old Army transport, tested Dramamine on retching soldiers in mountainous seas, produced complete relief in 95.6 per cent cases. In three years Gay's Dramamine had killed that queasy feeling for thousands of tourists riding camels or Constellations. Floating atop the sea of bouquets which has swamped him since Dramamine went on the market three years ago was a new laurel from a prominent University of California authority. Said he of Gay's discovery: "One of the most outstanding practical contributions to medicine in the last ten years." As the annual tourist horde prepared to depart for alien shores by sea and air, Gay's cure looked pretty fundamental.

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plane on the tenth day. Here is the price breakdown. Hotel rates are based on two persons in a double room.

Number of People	2	3	4	5
Auto Cost per person	$72	$48	$36	$28.80
Hotel Cost per person	$45	$51	$45	$48.60
Total Cost per person	$117.	$99	$81	$77.40

What this schedule does *not* include are meals en route, round-trip air fare, and 15 per cent Federal tax on the air fare. A sample round-trip air fare from Chicago to Boston is $100.40. However, a husband and wife traveling together on Monday, Tuesday, and Wednesday would pay a combined round-trip fare of $158.40. This family fare plan also includes all children under twenty-two at half the regular round-trip fare.

American's California tour begins either in Los Angeles or San Francisco, and travels by rented car from one city to the next on a five-day itinerary with stops at Carmel and Yosemite. The Grand Canyon tour takes five days beginning and ending at Phoenix, Ariz. There are two short trips to Colonial Williamsburg, Rockefeller's re-created Virginia capital, one of two days and a night, the other of three days and two nights. The plane deposits you in Richmond and you drive the forty miles from there, with side excursions into the plantation country, Yorktown, and Jamestown.

Besides all this, of course, any holder of an air travel card can order a rented car when making his plane reservation, have it meet him on arrival and go tripping off on his own. National Airlines, which has helped make a low-cost summer resort out of Miami, has put a new twister on the air-car plan. A vacationer can take the airline's packaged Miami Beach plan, then drive up through Florida sightseeing the Everglades, Silver Springs, Cypress Gardens, Marineland, the monkey jungles, or whatever strikes his roadside fancy. He leaves the car either in Tampa, Orlando, or Jacksonville, and hops the plane for home. This bit of luxury costs $6 a day plus ten cents a mile and no charge for taking the car back to Miami.

National is offering this summer round-trip air transportation from New York and a week in a Miami Beach ocean-front hotel for $108. For $19.95 more you can have a car of your own for the week and the fee includes insurance and 150 miles of gas and oil. —Horace Sutton.

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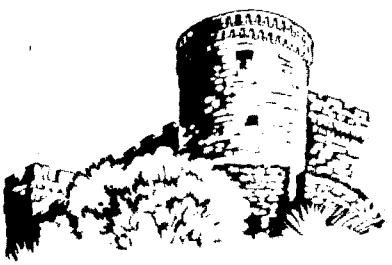

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A PARENT

(*Continued from page* 19)

have the opportunity—and use the opportunity—to come into a modern school room, where the newest textbooks and teaching methods are being used, their response is almost always, "Oh, I wish I could go back to school again. School is so much more fun than it used to be!"

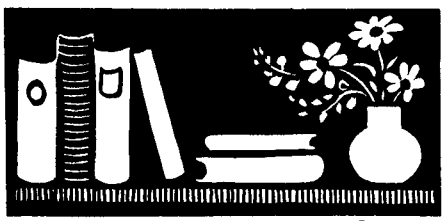
In the past few years it has become fashionable to criticize the schools, their teaching methods, and the textbooks. The Parent Education Committee of our parent-teacher association has undertaken a study of some of these criticisms. We made an analysis of a textbook used in our high school which was being widely criticized as subversive. We found it about as subversive as a baby, and gave it a clean bill of health.

We cannot emphasize too strongly that it is the duty of parent groups to study such material when it is under fire. It is not fair to let such criticism go unchallenged if it is unjust, or wise to disregard it if it is justifiable.

We wanted to know how our textbooks were chosen and our State Department of Education was most helpful in giving us this information. We found that a Courses of Study Committee determines the changing needs of children and recommends textbook changes to the state superintendent. Then a textbook rating committee, after a careful study of the findings of the Courses of Study Committee, and of textbooks offered by publishers, recommends textbooks for adoption. All the members of these committees are persons active in the teaching profession, each outstanding in his own field, who accept the responsibility with dignity and sincerity when notified of their appointment.

The parents who are part of our Parent Education group feel that the task of choosing textbooks is best left to people in the teaching profession, who understand how those textbooks can be used and the purposes for which they are chosen. They like the democratic way in which our own textbooks are selected and feel that it excludes politics.

In states in which a dual system of city and state or county schools



operate, there may not be the same assurance of well-chosen textbooks throughout the state. But even in such circumstances, we feel there is less danger in bad textbooks than there is in poor use of whatever textbooks are provided. A conscientious teacher who has kept herself up to date can give a good course of study in spite of a poor textbook. On the other hand, a less capable teacher may offer a mediocre course in spite of excellent textbooks and supplementary material.

What seems important to us is that the materials presented be of such color and quality as to hold the child's interest and stimulate an eagerness to develop the subject further. The boy who so bitterly resented ancient history might have found it very worthwhile if it had been offered to him as the development of transportation, or communication, or science, or medicine.

My children have been in the public schools of Florida for sixteen years. Through parent-teacher work I have worked both for and with the boys and girls in those schools. I say without qualification that I find these young people more resourceful, more alert, and more capable of clear thinking than the boys and girls with which I grew up. Their wealth of knowledge and their retention of it astounds me. Surely the schools are providing good textbooks and are putting them to good use or this could not be so.

In the final analysis, we believe that the emphasis should be placed on the child who uses the textbook rather than on the textbook itself!

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TEXTBOOK IN AMERICA

(*Continued from page* 14)

try and Modern British Poetry" because it "contained many Communist front writers such as Langston Hughes whose poems in that book are unfit for print, lewd, and anti-Christian . . ." Another text, "The Declaration of Independence and the Constitution," which was specially prepared at Amherst College for the study of American institutions, was opposed because it "takes the same approach . . . Charles A. Beard did in his early days . . ." Dr. Hortense Powdermaker's "Probing Our Prejudices" received a vote of no confidence, not because of its content or of any objections to the author but because it had been sponsored by the Bureau of Intercultural Education. Nobody claimed that there was anything wrong with that organization; but the critics disliked one of the Bureau's members—Willard Goslin, their former "controversial" school superintendent.

In one community this writer was told that the objections to a textbook had been that it showed the success of the Tennessee Valley Authority. To the critics the question seemed to be, not whether or not TVA had been successful, but simply that the idea of the project was hostile to their own views and interests: therefore it should not be "taught."

On June 1, 1951, in Georgia, according to an Associated Press report, Mrs. Julius Y. Talmadge, in opposing Magruder's now highly controversial "American Government," said: "For one thing it advocates strengthening the United Nations charter. You know that the U.N. has not been successful. Our bitterest enemies are members."

This poses a serious question; for here *advocacy* is, indeed, involved in teaching. Moreover it is advocacy of a changed world order through the United Nations. Is this indoctrination? If so, is it to be outlawed? The educational answer would seem to be that advocacy of an ideal—better organization of international affairs—which is reflected in both current and human history and approved by the uncoerced majority is an essential part of teaching. It therefore follows that if textbooks authors and publishers need to fear that such teaching might subject them to boycott, the result would not be merely the financial failure of their enterprise but the long-range mutilation of education. (After Mrs. Talmadge stated her objections to the Magruder text, and the United Nations, the confusion

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was compounded by a motion—which was carried—by the chairman of the Board of Education that the 30,000 state-owned copies of the outlawed book were to be sold "out of the state"—a strangely local concept of the protection of the Republic against alleged subversion. It should be added as a hopeful note that the decision later was reported to have been reversed in Georgia, as it was in a number of other communities. In New Haven, Conn., a committee investigated the same book and "cleared it" of the charges.)

"Charges" against books cropped up periodically and sporadically in widely scattered communities. What was interesting was the fact that the charges most frequently involved the same books and concentrated on fewer than a dozen texts. Considering that thousands of texts are in use throughout the country, it seemed strange that this concentration on a few should permit the impression to gain ground that there was something of the nature of a conspiracy in the textbook trade. One of the trouble spots, Scarsdale, N. Y., objected to a tenth grade book, "World History," published by Houghton Mifflin Co. because it was found to show pictures of Marx, Lenin, and Trotsky but, the critics said, did not feature American heroes equally. The objection to "Story of America," by Ralph V. Harlow (Holt), was that it was said to picture this nation at the mercy of the big corporations and utilities. An article in this issue, by Frank Abrams, chairman of the board of the Standard Oil Co. (New Jersey), one of the country's leading corporations, does not seem to indicate that he is seriously worried about the American school's contribution to the furthering of the American ideal—except that he would like to see greater financial support for education in all its phases.

ANOTHER embattled book was "American Democracy Today and Tomorrow," by Goslin, Goslin, and Storin and published by Harcourt, Brace & Co. In Scarsdale it was, at one time, called "subtly subversive."

When the publishers were questioned by this writer, they added an interesting comment. Fulton Lewis, Jr., commentator, had mentioned in a broadcast that the book had been dropped in Oregon, and apparently this was picked up and embellished in other communities. But what had happened was that the last edition, put out in 1942 and obsolete, was never brought up to date or re-issued because author Omar Goslin, who had at one time been assistant pastor to Harry Emerson Fosdick, died in 1943. When the state superintendent of schools in Oregon informed the pub-

How to Appraise a Textbook

WHEN examining a textbook that has been criticized it is wise to ask these questions:

1. What is the date of the copyright? Books inevitably reflect the climate of opinion at the time when they are written. A book written during World War II might well treat Russia, for example, in a manner markedly different from the one the same author would use now.

2. Is the material criticized unfairly? In other words, is the material being considered in terms of its subject matter and the author's intent?

3. Is it removed from context? Modern textbooks are carefully planned and the whole teaching unit must be considered, not merely isolated sentences or paragraphs..

4. When considered with full content what is the effect on the pupil liable to be? Will it be harmful or will it help him to achieve necessary insight and understanding of modern problems and events?

5. How is the material intended to be used in the schools? Is the student taught to accept unthinkingly everything he reads, or is he taught to evaluate and discriminate?

6. Does the book as a whole represent a fair and unbiased view? In other words, do the criticized sections represent the spirit and bias of the whole book?

The American Textbook Institute, which draws up the above criteria, adds: "If we can treat the public as partners in this over-all job of public education and give them the opportunity to participate in the solution of school and textbook problems which is their right, much good may come out of the present controversy. Their criticisms will then be based on understanding rather than on emotion and propaganda, and such criticisms can well lead, not just to loyal public support, but to better books and better schools."

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lishers that the contract for the book had expired, Harcourt, Brace & Co. did not re-submit the book because of its obsolete character. There had never been any question of dropping the book for other reasons, although the publishers added that the author, writing so closely after the depression period, had naturally concerned himself with depression problems and their effect on the economy.

Again and again, the publishers emphasized that the critics in most instances referred to obsolete texts, made no reference to revised issues and, even where they did not misquote, lifted phrases or paragraphs out of context to prove whatever point they were intent on proving.

The real problem of textbook selection must be considered reasonably and the debate with the critics of existing books should be carried on calmly and constructively—even if the critics themselves make this difficult with their often uncontrolled fire.

The main problem concerns the public schools. Here public concern and watchfulness of all professional action is not only legitimate but essential. In fact, one of the reasons why the public schools have been permitted to deteriorate in so many towns and cities has been popular apathy. This contributed to the deplorable isolation of teachers and school administrators, especially serious because it came at a time when the home—through economic necessity, international crises, and new social patterns—unloaded more and more of the education burden on the public school's shoulders. The result was not only a weakening of both home and school; worse than that was a separation of home and school which left each institution in ignorance about the other.

That pattern, fortunately, has undergone considerable change in recent years. Perhaps the most important step forward in the history of cooperation between school and community was taken with the founding of The National Citizens Commission for the Public Schools in 1949. Begun with sixteen local citizens committees at the time, the non-profit corporation whose members are "U.S. citizens not professionally identified with education, religion, or politics," today is in direct contact with more than 1,600 such local groups. By now there is an increasing number of instances in which communities, faced with such problems as the challenge of textbooks, have successfully turned to the Commission for advice about how to deal with their specific situation.

IN the re-establishment of contact between school and community, it is often difficult to draw the line between cooperation and interference. But although the line may be thin, it is not impossible to draw, especially because popular government has set the precedent. Just as the details of government must be left to the duly elected or appointed representatives, the professional decisions in public education should be entrusted to the elected and appointed school administrators and teachers.

It would seem absurd to suggest that the men and women who are to be charged with the education of the community's children are not to be trusted in the selection of teaching materials. This does not mean that this selection should be expected to satisfy all, or to offend nobody. Very few books have ever been written with which intelligent readers would not disagree in some part, and even fewer of such books are worth reading. One of the fundamental virtues of a free society is that there are endless combinations of conflicting interests—vested and personal—and the more they are in honest competitive conflict the better they are likely to check and balance each other. An attempt to provide children with textbooks which satisfy all these conflicting interests would admit as textbooks only encyclopedias or blank notebooks. One of the most vicious fallacies of our times is that absence of controversy is a sign of unity. If one accepts that fallacy as a premise, then totalitarian regimes would be firmly established for all time to come.

Furthermore the power of the textbook is being greatly exaggerated in the public mind. With apologies to authors and publishers, the textbook is only a supplementary element in the process of education. The three main influences in teaching are the society around the child, the teacher, and the source material. A teacher with the proper genius and inspiration who is thoroughly imbued with the convictions of democracy (or Fascism or Communism or anarchy, etc.) can take a textbook, no matter with which of these various directions it may be tinted, and use it to teach in his specific manner. A society, which through its actions disproves the lessons of the most carefully expurgated text, will void not only the book's influence but may well destroy the pupils' confidence in books altogether.

Another vital question is that of re-writing textbooks. (One of the sub-

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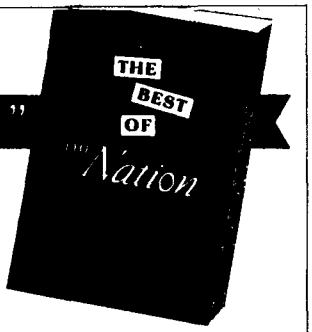

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sequent contributions to this symposium will be by an expert engaged in the re-editing of the Magruder text.) Quite obviously textbooks, unlike the classics or other source materials, should be kept up-to-date. Particularly where they deal with contemporary matters—whether in science, the humanities, or the social sciences—their authors, whose fundamental qualities should be those of good teachers rather than of infallible historians, must be given a continuous opportunity to remain in step with progress.

Sometimes an element of progress is contained in public opinion and national convictions. But the emotional temperature of a nation is subject to fluctuations. Conditions change, at home and abroad. The premises on which certain conclusions and judgments are based may change, too; sometimes they may be found to have been false from the outset. This writer is not at all certain that in the re-writing and editing of texts it is educationally desirable that all the outmoded premises be omitted from the new text. It would seem to be more honest and instructive to permit them to stand but to show them in proper perspective of later developments.

Take a specific example: Had Wendell Willkie written a textbook (as, indeed, he did) its teachings would have been based on the premise of "One World." In the light of later developments, the premise proved false. In today's situation, the re-writing might very well assume that there are, and ought to be, "Two Worlds"; but this is just as likely to be erroneous, and it would perhaps be closer to the facts to show that there are a number of, perhaps several dozen, worlds which must be considered.

On December 22, 1951, the New York Board of Regents established a three-man commission to investigate "on complaint" any textbooks used in the public schools. Lewis A. Wilson, state commissioner of education, is himself a member of this commission which permits any person to present a written complaint giving "specific details." It was felt that such action would clear the air of innuendoes and vague charges which create an atmosphere harmful to unhampered education. Up to date of this writing no complaints have been received by Dr. Wilson, although the commission was prominently publicized in the press and discussed editorially. Could this indicate that a closer look at the facts might purify the atmosphere and end some of the worst confusion and bitterness? It is the purpose of this symposium to give the reader the perspective with which to form his own conclusions.

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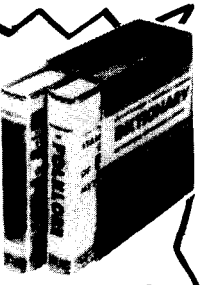

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In compiling this list I have become especially indebted to Lloyd W. King, executive secretary of the American Textbook Publishers Institute, and Eleanor M. Dye, supervising librarian of the Curriculum Reading Room of Columbia Teachers College Library. For many helpful suggestions, I am grateful to Leo E. A. Saidla, Dr. Adrian Rondileau, Clifford W. Osborne, and the publishers who cooperated so cordially.

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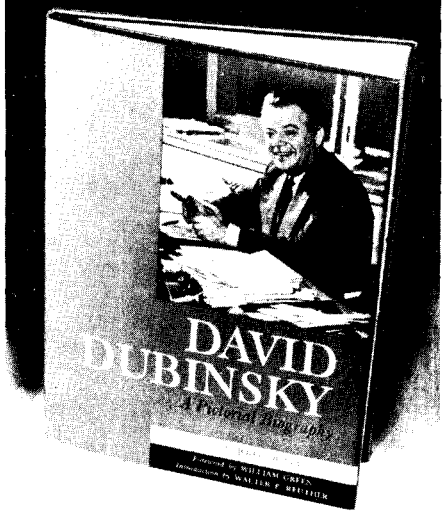

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—SERGEANT CUFF.

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A PUBLISHER

(*Continued from page* 16)

lishers Institute was founded in 1942 it cited as a first principle its identity of interest with the educational world. Moreover, this was no empty, pious sentiment; it was a simple expression of fact. The textbook no longer even pretends to be the major determinant of what happens to a child in school. To the lay mind it may still pose as the rather awful voice of authority, with an equally repellent odor of mustiness. These things were too long implicit in the very term "textbook." The "text" presumably was to be accepted by the child on deposit and then paid back, without interest, on demand. But that is no longer the way it works, for which most of us may be forever grateful. Nowadays the teacher does the teaching, the child does the learning, and the textbook serves whatever purpose the individual situation demands within extremely flexible limits. Less experienced teachers tend to follow rather closely the reliable leads that a series of basal textbooks offers them. Older and more versatile teachers use the book as the teaching instrument it is primarily intended to be, serving in many varied ways the wide range of interests and talents to be found in any given class. Always, however, it is a *tool* of instruction, never to be confused with the *process* of instruction itself.

There is nothing mysterious about textbooks. Like everything else, they grow old, out-of-date, and relatively useless; and when that happens they should be replaced. If we have a "textbook problem" in our midst it is chiefly the problem of obsolescence. Economy-minded school authorities are keeping in use too many books that are hopelessly antiquated in method and far behind their times in content. Such books cannot serve today's needs. Conceivably they may even be dangerous, just as a twenty-year-old automobile can be a menace to its driver, its passengers, and others on the road. Methods that no longer work can do more harm than good. Science, history, civics, economics, and other courses must reflect current developments if they are to keep young people in tune with their times. Americans have always held fast to their belief in the printed page as one important source of learning. As long as that belief continues, they can hardly do less than insist upon the quality and timely content of modern textbooks as a means of adapting to the rapidly changing conditions of modern living.

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THE BUSINESSMAN LOOKS AT EDUCATION

(*Continued from page* 14)

of society which is ready to accept voluntarily responsibilities that extend far beyond the producing, processing, and marketing of goods and services. It is one of the great developments of our time, a product both of technological advance and the processes of American democracy.

I can understand the attitude of textbook writers or teachers whose views of private enterprise were conditioned by the catastrophe of 1929. That event exposed the lag between economic thinking and the needs of a society which few realized had changed as much as it had. But the process of change has continued and the lag has greatly diminished, despite numerous problems that still remain. Business organizations now are frequently found among those in the forefront of social pioneering and progress. It is high time that education and business got together, not—heaven forbid—that we should teach teachers what to teach, but so that teachers will have an adequate body of facts upon which to draw in their interpretations.

I for one have too much respect for the disciplined mind, and for the ideals of the teaching profession, to worry about the outcome of such exposure. Rather, I know that a refreshment of ideas on both sides will occur. Education will be invigorated by its close touch with the changing life of industry. Industrial leadership will be helped to integrate its philosophy with the great thought-stream of all that is best in our culture.

IF TEACHERS are responsible to the community, so is the community responsible to the teachers. Teachers cannot discharge their responsibilities by retiring to ivory towers and barricading the doors. Our schools must keep their doors open to free traffic with the outside world. The community's responsibility, on the other hand, cannot be discharged merely by taking a greater interest in its schools, or acquiring a clearer understanding of what it expects of them. Though this is essential, it is only a beginning.

Our teachers must be strengthened in their belief in the American system of democratic capitalism by a more equitable participation in the rewards of that system. We simply have to face the fact that if we expect our teachers to believe in the superior values of a society based on individual responsibility and the voluntary cooperation of free men society must act in ways to justify the belief.

We cannot pass the buck to the Federal Government. The responsibility is squarely up to the individual taxpayer to join with other individual taxpayers in his community to provide adequate support for the public schools of the community. Granted that the burdens are heavy, we have no choice but to accept them—to make our choice between these values and others less important.

In the field of higher education it is up to the alumni and other friends of private colleges to help support those institutions to the best of their ability. And it is up to every group in American life that has a stake in the values our culture represents to find ways of doing the same thing.

One such group is business—the corporations of America. Their financial support, I believe, would best be directed to the support of higher education, and particularly to the support of private institutions. There are many problems—for example, how to select the recipients of aid, how to allocate available funds, and how to give without imparing the independence of the institutions which are benefited. But I am convinced that these problems are not insurmountable if business leaders and educators put their minds to it.

It seems to me that such developments would be in the American Tradition of doing things on your own—of facing up to responsibilities because you want to. I believe that this spirit is still very much alive in every community throughout the land, and needs only to be fanned by dedicated local leadership to be translated into action in behalf of our schools.

Whatever we do, let us create and maintain the conditions necessary to keep our schools and colleges vigorous instruments of a free society. We must never destroy the tremendous resources represented by intellectually courageous people—people who aren't afraid "to get out on a limb"—or we will destroy what we are trying to preserve. To produce such people is one of the most important tasks of our educational system.

When enough Americans have given sufficient time and thought to this, I am sure they will conclude that this is the essence of the American heritage. Then, I am confident, no community need ever fear its schools, nor any school its community.

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ATTRACTIVE SUMMER SUBLET, 3 girls, 3 months. Manhattan (NYC). Box K-436.

HOUSES AVAILABLE

For Sale

MOUNTAIN-TOP CABIN, furnished, 50 miles gorgeous view, $7,000. Build your country home to order, $5,000.—$25,000. George Pares, Windsor Highway, Newburgh, N. Y., or telephone UNiversity 4-4277.

FOR SALE: Year-round modernized residence with garage and apartment over, 3½ miles from Ossining, 10 acres with magnificent hilltop view of Hudson. 5 master bedrooms, 3 baths, big studio living room, library, maids' rooms with bath, electric kitchen. Price $50,000. Robert D. Kohn, Glendale Road, Ossining, N. Y.

SECLUDED CONNECTICUT PROPERTY on mountain stream. 1½ hour drive from NYC, large swimming pool, 4 stylish houses. Attractively priced; sold together, separately. Box K-439.

LAKE MAHOPAC, N. Y. VICINITY, 2 new Cape Cods; 4 rooms, bath, insulated, full cellar, garage, oil, ¼ acre, 100 feet from swimming. Price $10,500 each, small cash. Telephone owner, KIngsbridge 6-1826 (NYC), evenings.

For Rent

BUCKS COUNTY, PENNSYLVANIA. Furnished rental for year; 3 bedrooms, 2 baths, Ranch Home on beautiful farmland setting, near New Hope. $175 monthly. Other choice properties for rent and sale. MICHAEL F. WALSH, Realtor, Route 202, 3 miles W. New Hope, Pa. Open Sundays. Telephone BUckingham 3901 and 4531.

RENT 2 SKYLIGHT STUDIOS. Balcony, kitchen, bath, garden. Locust Lane Farm, Easton, Maryland.

HOUSES AVAILABLE

For Summer Rental

SUMMER RENTAL—North Haven, Maine. 40 acres, beach, 15 rooms, 3 baths, completely furnished. Season, $1,500. Box K-220.

SOUTHERN VERMONT SUMMER RENTAL $450. Hillside farmhouse comfortably modernized. 4 bedrooms, bath. Accessibly secluded. Write: Gilfeather, East Jamaica, Vt.

SUMMER RENTAL $500. Maine farmhouse, guest house, 2 baths, overlooking Penobscot Bay. Box K-435.

VERMONT SUMMER? Century-old house, all conveniences. 2 months, $200; 3, $250. Duane Barnes, Stowe, Vt.

SUMMER RENTAL—near Kent, Connecticut; accenting comfort, seclusion, beauty. World-travelers' furnished home, 6 rooms, 2 baths, ample wooded acreage. $1,000. June 15 to late fall. Box K-453.

FOR RENT: SUMMER COTTAGE on shore Lake Winnisquam, New Hampshire. Living room, screened porch, 2 bedrooms, modern kitchen and bath, rowboat, fully equipped. Season $600. Ewan Clague, 3821 Woodley Road, N. W., Washington 16, D. C.

CHATHAM, MASS., shore cottage. July 1 through Labor Day. 7 bedroom, 3 fireplaces, bath, lavatory, shower, screened porch, frigidaire, gas stove; living, dining rooms. Reply: Box 478, Litchfield, Conn.

VACATIONS

LIKE THE COUNTRY? Come to Graymont, a Colonial farmhouse. Good food. R. D. 2, Middlebury, Vt.

DELIGHTFUL COUNTRY LIVING, excellent food, informal atmosphere, honeymoon cottage on lake front at SUDBURY INN on Lake Hortonia, Sudbury, Vt.

SPRINGTIME AT BLUEBERRY HILL! Lucullan food. Trailing arbutus. Trout streams. Brandon, Vt. Telephone 104W3.

THE WESTTOWN FARM HOUSE, 21 miles west of Philadelphia. Route 926. Why not visit Pennsylvania's beautiful countryside at Easter time or during the spring or summer. Excellent meals. Pleasant rooms. In the cultural atmosphere of a Quaker School Campus. Reservations by the week, month, or the year. Marion Weller, Manager, Westtown, Pa.

NAIDNI ON DUNMORE, Brandon, Vermont. "Homely," comfortable house, good food. Spring-time in Vermont—worth seeing. No planned entertainment.

LATITUDE 43°-46' N., LONGITUDE 69°-19' W. On famous Monhegan Island. The Island Inn, Monhegan Plantation, Maine. Booklet.

GREEN SHADOWS, Old Lyme, Conn., quiet, informal, country life; good food, comfortable beds.

MERRIEBROOK. Poughquag, N. Y. Tempting meals. Quiet. Adults only. North Clove 2421.

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CANADA VACATION? Come to our wooded island in beautiful lake, Eastern Ontario. Quiet, refined. Housekeeping cottages, $25 to $30 weekly. Allan Rice, Collegeville, Pa.

THE LOG HOUSE, THIRTEENTH LAKE, NORTH RIVER, N. Y. 2,100 feet elevation. Secluded. Cottages. For creative work or just loafing. Mountain and lake recreations. $56-$70 weekly. June to October. Charles H. Tibbits.

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DOUBLE-CROSTIC NO. 943

Reg. U. S. Patent Office

By Elizabeth S. Kingsley

DEFINITIONS

A. Appellation of Burns' favorite sweetheart, to whom he composed many poems.

B. Invocation found in most liturgies following the words of institution (eccl.).

C. Welsh compiler (about 796 A.D.) of "Historia Britonum" in Latin, first printed in 1691.

D. A rhizome; hence a source, origin.

E. A character in "The Mikado."

F. A good marksman.

G. Bantering.

H. A low Hawaiian herb with pink flowers (*Centaurium sabaeoides*).

I. A complete and comprehensive view of the interior of a building, seen from within.

J. A large buckle fastening the lower part of a breastplate in medieval armor.

K. A pleasure vessel.

L. A gold tassel formerly worn by titled students at Oxford and Cambridge (slang).

M. Not confined (2 wds.).

WORDS

84 2 22 61 49 14 183 130

72 125 192 163 48 132 56 177 118

96 111 139 175 39 185 149

186 5 28 64 42 8 30 106 138

88 124 32 187 167 91

123 4 21 165 68 148 107 170 82 176 85 191

71 113 25 31 83 50

114 131 46 133 59

122 129 109 97 100 189 158

119 127 156 144 66 147 172 112 190

98 33 162 180 74

184 105 151 15

6 168 73 13 115 26 52 126

DEFINITIONS

N. To gather or collect as by searching.

O. New England city, settled 1638 by Puritans.

P. Beneficial to the character.

Q. Of voiceless stops, fricative, etc., uttered with the glottis closed (phonet.).

R. Appellation of a "Calender" by Spenser, first work in Elizabethan literature (old sp.).

S. Appellation of the ancient Roman deity, Janus (comp.).

T. A slender, pointed projection, one of two or more in a set.

U. Not fair.

V. The berries that Babbie had in her hair when Gavin Dishart saw her ("The Little Minister").

W. Not in the least.

X. Symbolic.

Y. Italian architect, painter, organist, writer, first to investigate scientifically the laws of perspective.

Z. A thick, bushy mass.

Z'. A device for controlling animals.

WORDS

12 63 157 108 38 164 79

24 182 173 94 161 76 102 159

141 155 166 146 44 81 134 104 174

121 99 69 45 179 23 17 97

128 116 10 43 145 120 54 70 137 95 103

65 1 62 171 117 193 41 169

3 19 40 18

143 29 89 135 80 36

87 150 58 90 78

86 57 37 153 16 53

154 20 160 55 178 142 47 7 75 181

194 136 51 67 110 152 27

93 9 140 11 35

60 188 101 77 34

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. *The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed* WORDS. *There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in, you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.*

When the column headed WORDS *is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).*

						1 S	2 A	3 T	4 F	5 D	6 M	7 X		8 D	9 Z	10 R		11 Z
12 N	13 M	14 A	15 L	16 W	17 Q	18 T		19 T	20 X	21 F	22 A	23 Q	24 O	25 G	26 M	27 Y
28 D	29 U		30 D	31 G		32 E	33 K	34 Z¹	35 Z		36 U	37 W	38 N	39 C	40 T	
41 S	42 D	43 R	44 P	45 Q	46 H	47 X	48 B	49 A	50 G		51 Y	52 M	53 W		54 R	55 X
56 B	57 W		58 V	59 H	60 Z¹	61 A	62 S	63 N	64 D		65 S	66 J	67 Y		68 F	69 Q
70 R	71 G	72 B	73 M	74 K	75 X	76 O	77 Z¹	78 V	79 N	80 U	81 P		82 F	83 G		84 A
85 F	86 W	87 V	88 E		89 U	90 V	91 E	92 Q	93 Z		94 O	95 R	96 C	97 I	98 K	
99 Q	100 I	101 Z¹	102 O	103 R		104 P	105 L	106 D	107 F		108 N	109 I	110 Y	111 C		112 J
113 G	114 H	115 M		116 R	117 S	118 B		119 J	120 R	121 Q	122 I		123 F	124 E	125 B	126 M
127 J	128 R	129 I	130 A		131 H	132 B		133 H	134 P	135 U	136 Y	137 R		138 D	139 C	140 Z
141 P		142 X	143 U	144 J	145 R		146 P	147 J	148 F	149 C		150 V	151 L		152 Y	153 W
154 X		155 P	156 J	157 N	158 I	159 O		160 X	161 O	162 K	163 B	164 N	165 F	166 P	167 E	168 M
169 S		170 F	171 S		172 J	173 O	174 P	175 C	176 F	177 B	178 X	179 Q	180 K	—	181 X	182 O
183 A	184 L	185 C	186 D	187 E		188 Z¹	189 I	190 J	191 F	192 B	193 S	194 Y				

Solution of last week's Double-Crostic will be found on page 26 of this issue.

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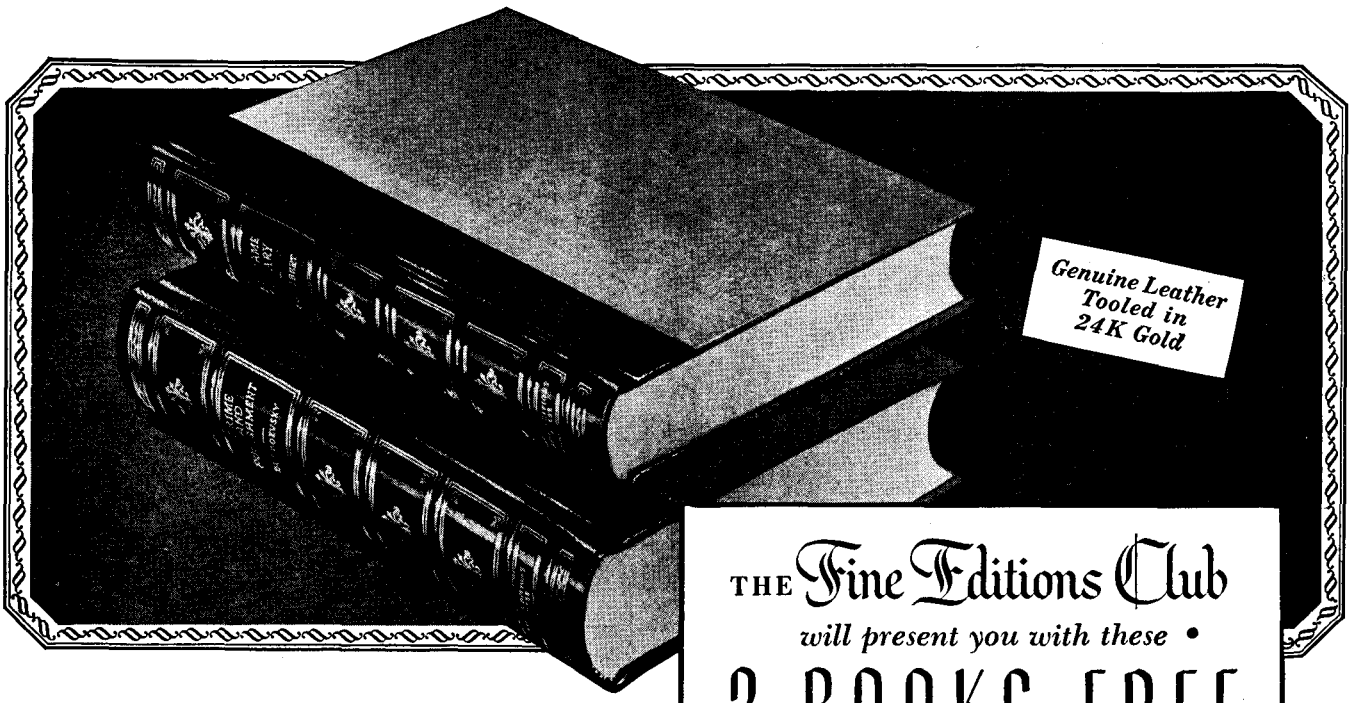

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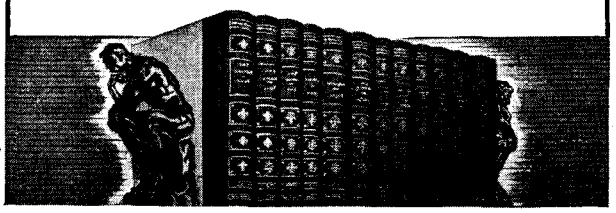

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